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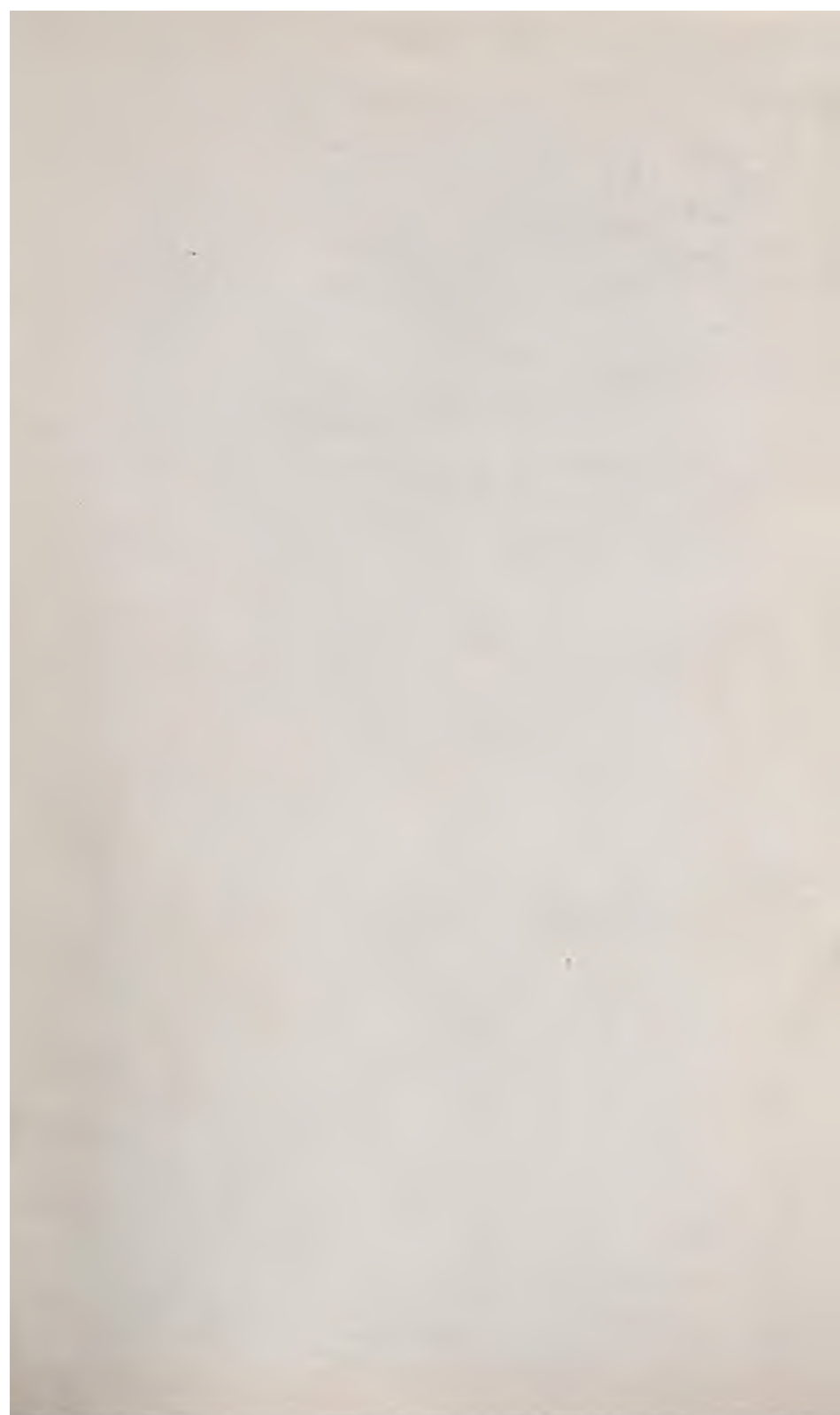
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# ἩΦΑΙΣΤΙΩΝΟΣ ΕΓΧΕΙΡΙΔΙΟΝ

ΠΕΡΙ

METΡΩΝ ΚΑΙ ΠΟΙΗΜΑΤΩΝ.

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THE

ENKHEIRIDION OF HEHFAISTIOWN

CONCERNING

METRES AND POEMS.

TRANSLATED INTO ENGLISH, AND ILLUSTRATED BY NOTES  
AND A RYTHMICAL NOTATION ;

WITH

*PROLEGOMENA ON RYTHM AND ACCENT.*

BY THOMAS FOSTER BARHAM, M.B.

FORMERLY OF QUEENS' COLLEGE, CAMBRIDGE;  
MEMBER OF THE ROYAL COLLEGE OF PHYSICIANS, LONDON.

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*Rhythmus sine metro esse potest : sine rhythmo metrum non potest.*

*Marius Victorinus.*

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THOMAS GAISFORD, D.D.  
*DEAN OF CHRIST-CHURCH,*  
AND  
*REGIUS PROFESSOR OF GREEK IN THE UNIVERSITY OF OXFORD;*  
THIS HUMBLE ATTEMPT,  
IN A CAUSE TO WHOSE ADVANCEMENT  
HIS OWN SUCCESSFUL AND FAR-HONORED LABOURS  
HAVE SO MUCH CONTRIBUTED,  
IS,  
WITH RESPECT AND GRATITUDE,  
INSCRIBED BY  
THE EDITOR.

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## P R E F A C E.

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THE present is not offered to the public as a *critical* edition of this very ancient and authentic Greek treatise on *Metres*, of which, after the every-way excellent and scholar-like work of *Gaisford*, it will probably be thought that there is little need, and which, in any case, the present Editor would not have deemed an undertaking adapted to his own attainments and opportunities. But it has appeared to him, that this *Enkheiridion*, being extremely methodical, elegant, and compendious, as well as of paramount authority; and carrying the student at once to the fountain-head both of our knowledge and phraseology on this subject; deserves not only to be more *read* than it is, but to become our *educational class-book* in this department. For this purpose it seems to the Editor to be very far superior to any of the modern compilations which he has seen; some of which appear very meagre and defective, others ill-digested and inelegant, and others, notwithstanding much bulk and pretension, so fundamentally erroneous, or at least so obscure, in doctrine, as to be more likely to confound the student than to enlighten him.



But if this author is to be brought into use in the manner suggested, an edition seems to be required, not only less extended and expensive than *Gaisford's*, but likewise affording the ordinary student more practical assistance in understanding a terse text, and an abstruse subject. It is this, which, by the addition of an *English Translation* and *Notes*, a preliminary dissertation on *Rythm* and *Accent*, a *Rythmical Notation* of the metrical specimens throughout, and a *set of parallel specimens in our own language*, is here attempted: with what success, those who shall honor the work with an attentive perusal, must be judges.

The *text* here exhibited corresponds, except in a very few places, always noted, with that of *Gaisford*. The *translation* and *notes* must speak for themselves; the Editor only acknowledging, here and everywhere, his multiplied obligations to his learned predecessor already named.

In the *Prolegomena* on *Rythm* and *Accent*, subjects which though not essential to the technical doctrine of ancient metre, are yet inseparably connected with its practical application, the Editor apprehends that he may have to answer for some views and proposals, which however true and important they appear to himself, may yet, from not coinciding with prevailing opinion and practice, be deemed by others erroneous and even

mischievous. It is, however, submitted that no one ought to judge these matters hastily: it is a thing of the extremest difficulty to judge them correctly at all. All nations, as far as we know, have cultivated *something* in the nature of verse: yet their verse has turned on very different principles: now on alliteration, now on rhyme, now on the number of syllables, now on accent, now on syllabic quantity, and probably on other points besides. It is by use and habit alone that each nation has come to prefer that particular kind of verse, whatever it be, which we find employed among them; and persons of another nation ought not at all to wonder, if they should not find the same kind of verse readily commend itself to their own ear, taste, or judgment. The verse of the ancient Greeks and Romans was unquestionably constituted primarily and essentially on the consideration of syllabic time or quantity; a thing to which we pay comparatively little attention; while on the other hand, our own verse is founded mainly on the alternations of emphatic and unemphatic accent, a thing for which ancient metre prescribed no certain rule, but left to be determined with much freedom by the ear of the poet. What wonder, then, that modern scholars, ever forgetful of this distinction, have so often, on this subject, shown themselves blunderers! How hard is it to find a



writer who appears fairly to have taken even the first step in this matter, in attaining a clear *practical* apprehension of the difference between quantity and accent, or even of the nature of quantity at all! Can we discover a clear and correct theory of *rythm* even in the works of *Bökh* and *Hermann*?

For the views here to be advanced, the Editor only begs of the reader a patient and attentive consideration, and that he will endeavour, however hard it be, to decide the question, not by the prejudices of his ear or his education, but by reason and ancient evidence. Some reform certainly appears to be desirable. In our schools, we are taught to read Greek verse in absolute ignorance of that *rythm* which was its presiding law, with an avowed abandon and subversion of that *accentuation* which formed its *melody*, and a mere pretence of observing that *syllabic quantity* in which lay the essence of its metrical character. When we add to this the corruptness of our pronunciation, especially of the vowels, what is there left to wonder at, but the inextinguishable beauty of that language, whose poetry, in spite of such barbarous treatment, can still make us sensible of so many graces?

Some will object, that whether we pronounce and accentuate an ancient language right or wrong; and whether we read its verse in correct time or

otherwise; are, after all, points of very little importance. It is replied, that these are matters of taste, not of utility. To many also, indeed to most, from want of use, the ancient accentuation of Greek will at first appear, in some instances, difficult and disagreeable; especially will it seem inconsistent with the wonted effect of verse. Now if this is the case, such are of course at liberty, in their own practice, to follow either the Latin method, or whatever other they like best: but let them not confound all truth and reason, by calling the ancient and genuine method false and wrong. And let them also be sure, that whether they perceive it or not, that ancient mode was not destitute of beauty and fitness. Possibly too, it may strike them on reflexion, that the method of verse which showed its analogy to music in a *fixed time* and a *free melody*, has even some presumption in its favor, when compared to one which, like our own, restricts its melody to a monotonous recurrence of similar cadences, in which all accurate distinction of time is neglected; and the poverty of whose effect we endeavor to eke out by the barbarous jingle of rhyme. Perhaps, it will some day be discovered, that the ancient Greeks were in all respects as great masters of versification, as they already are acknowledged to have been of the other fine arts.

Lastly, if any should view with disapprobation, the partially novel *orthography* here employed when



it is required to represent Greek names and words in our common characters, the Editor trusts that he will be believed in declaring, that this change has not been made from any love of singularity or innovation, but from reflecting that the prevailing practice of disguising and corrupting Greek originals by the medium of a *Latin* orthography, is not only a thing offensive to every genuine lover of Greek, but a serious hindrance to the popular advancement of Greek literature among us, and to that benefit which our own language might derive from freer and directer intercourse with one so greatly its superior. The particular scheme of orthography here employed, is recommended after the most mature deliberation and numerous trials, resulting in a belief that it is, on the whole, about the best that can be devised. The candid reader will not, it is trusted, be displeased with this attempt to obviate an inconvenience of which all must be sensible.

Our author was a scholar of *Alexandria* who flourished in the second century, and of whom, among other testimonies, we find the following of *Suidas*:—Ἡφαιστίων, Ἀλεξανδρεὺς γραμματικὸς, ἐγράψεν ἐγχειρίδια περὶ μέτρων, καὶ μετρικὰ διάφορα, περὶ τῶν ἐν ποιήμασι ταραχῶν, κωμικῶν ἀπορημάτων λύσεις, καὶ τῶν μέτρων τοὺς ποδισμούς, καὶ ἄλλα πλεῖστα.



PROLEGOMENA,

CONCERNING RYTHM AND ACCENT.

---

OF RYTHM.

THAT *Metre* and *Rythm*, as distinct branches of study, were alike regarded by the ancients as indispensable to the musician, the poet, and the orator, is evident by many testimonies, which, if need were, might here be produced. But these subjects, though really distinct, were yet, both in theory and practice, very closely connected; and it may not unreasonably appear a matter of wonder, that a writer like our author, treating formally and at length of the one, should not have made even an allusion to the other. And this may seem the more surprising to those who remember how familiar with the old grammarians, was the attempt to define the distinction between these two things. Precisely, however, in the established notoriety of this distinction, and in the practical regard accustomed to be paid to it, may we find the reason of our author's omission. The *ρυθμοποιοὶ* and *μετρικοὶ* were well known as separate sets of artists; and he who undertook, in a systematic manner, to treat of the subject proper to the one, felt that he could not, without a technical impropriety, enter on that which was assigned to the other. Now the author before us is of the rigidly systematic class; and, in treating professedly of *metres*, observes his own line with scrupulous exactness.

He wrote probably of *rythm* also, but at another time<sup>1</sup>.

Respecting the term *ῥυθμός*, it will be sufficient to say, that some uncertainty as to its real *etymon*, is evinced by the fact of the ancient grammarians assigning it two: some allying it with *αριθμός*, *number*; others deriving it, through *ῥύσις*, from *ῥεῖν*, *to flow*. The former opinion seems the more probable; for the word always appears to have carried with it the idea of *counting*, and in Latin we find it commonly rendered by *numerus*. But whencever derived, its prevailing import was simple enough; it was *the musical observance of time*: not always in music, strictly so called; but in the same manner as in music. Poetry and music indeed, among the ancients, were, for the most part, found in company; but we shall find proof, that the recitation of verse was regulated by *rythm*, either actually beaten, or observed mentally, even when unaccompanied either by singing or instruments: nay, that even orators thought it not foreign to their speeches in prose. *Rythm*, however, does not *of necessity* exist in speech, or even in metre: though metre, unless it be *rythmical*, is worthless.

*Rythm defined.*

*Sonorous movements continually recurring in a set order and time*: such is about the general notion of *rythm*, considered in its essence. The ancients define it much in this way. So *Hehrofilos*, as cited by *Galen*: *ῥυθμός ἐστὶ κίνησις ἐν χρόνοις, τάξιν ἔχουσα ὠρισμένην*: and *Aristides Quintilianus* describes it as, *σύστημα ἐκ χρόνων κατὰ τινα τάξιν συγκεκμημένων*.

<sup>1</sup> Ὁ δὲ ῥυθμός ἐστιν, ὥς φησιν Ἀριστότελες καὶ Ἡφαιστίων, χρόνων τάξις. Χρόνος δὲ ἐστὶ μόριον ποδός, ἢ φωνῆς μέτρον ἐλαχίστον, ἢ μέτρον κινήσεως. *Skhol. in Hermog.*



*Meibom.* We may observe, however, that in this definition no mention of sound is inserted: and perhaps, Aristotle, in his *Poetics*, may be thought to imply the same, when he ascribes rythm to simple dancing without music: *αὐτῷ δὲ τῷ ρυθμῷ μιμοῦνται, χωρὶς ἀρμονίας, οἱ τῶν ορχηστῶν· καὶ γὰρ οὗτοι, διὰ τῶν σχηματιζομένων ρυθμῶν, μιμοῦνται καὶ ἤθη, καὶ πάθη, καὶ πράξεις.* Ἡ δὲ ἐποποιία, μόνον τοῖς λόγοις ψιλοῖς, ἢ τοῖς μέτροις. The movements of dancing are, however, attended with sound, and are observed, perhaps, not less by the ear than by the eye. Without, therefore, denying that the theory of rythm may be extended to simple movements, we may say that a practical view of the subject rather seems to connect it with such as are more or less audible.

The constituent intervals of a rythm may all be *equal to each other*, or they may *not*; but in either case, it is essential that there be something in the movements, or sounds, to distinguish them into successive groups, or recurrences, whether of two, three, or more; which groups shall be isokhronous as wholes, and similarly constituted in their parts. Hence, the perpetual and uniform tolling of a single bell affords no rythm; but the ringing of two or three bells, in a regular order and time, will be sure to produce one. There are many common movements in which the ancients have noticed a rythm, and in which the same character may be observed: as the steps in dancing; the stroke of oars; the sounds of a horse's feet; the flapping of the wings of birds; the motions of the pulse; the play of a blacksmith's hammer, and others; as we may see in *Dionusios* and *Longinus*.

It has been mentioned, that the recurrent move- *Arsis and Thesis.*

ments of a rythm may be two, three, or more. For all the purposes, however, of this essay, it will be sufficient to consider them as *two*; and these we will consider as represented by an *alternate lifting and lowering of the foot, or hand*: that is, in the established language of this subject, by an *arsis* and a *thesis*. This is the genuine phraseology of the ancient authors: as, for instance, of *Bakkheios*: “*Ἀρσιν ποῖαν λέγομεν εἶναι ὅταν μετέωρος ἢ ὁ ποῦς, ἥνικα ἂν μέλλωμεν εμβαίνειν· θέσιν δὲ, ποῖαν, ὅταν κείμενος.*” So the Skholiast to *Hermogenehs*: “*Ἀρσις καὶ θέσις κυρίως μὲν ονομάζεται, παρὰ τοῖς μουσικοῖς, ἐπὶ τῶν τοῦ ποδὸς κρουμάτων, ἄνω ἢ κάτω τὴν ὀρμὴν λαμβάνοντος.*” *Stephan. Thesaur. at the word θέσις.* And the Latin grammarian, *Marius Victorinus*: “*Arsis et thesis, quas Græci dicunt, id est, sublatio et positio, significant pedis motum: est enim arsis sublatio pedis, sine sono: thesis, positio pedis, cum sono.*” This last author, indeed, immediately subjoins a second definition of *arsis* and *thesis*, referring to a totally different matter: but to that point we shall return presently.

Having now, then, cleared our ground thus far, we may, for the practical purposes of this essay, adopt that notion of rythm which is conveyed in those words of *Bakkheios*, which the learned and elegant Foster has chosen as a motto to his Essay: “*Ῥυθμὸς συνέστηκεν ἐκ τε ἀρσεως καὶ θέσεως, καὶ χρόνου*: that is, in a technical, or practical point of view, *rythm consists in the alternate lifting and lowering of the foot in duly measured time.* It was that motion of the foot or hand, by which, on many occasions, both the performance of music, and the recitation of metre was regulated, in respect of time: even as we often see done at this day.



Adopting, too, as we very properly may in this *Notation.* matter, the language of music, we shall call each complete rythmical movement, comprising an arsis and thesis, a *bar*: only begging the reader to observe that this *bar* of rythm is by no means to be confounded with the *foot* of metre. Moreover, in the following pages, the extent of each bar will be indicated by underwriting a *small perpendicular line* for the *thesis*, and *two dots* for the *arsis*: thus, δακτυλος.

But the arsis and thesis, according to the definition, must take place in duly measured time. *Counting of Time.* How is this effected? By the process of *counting*, either audibly or mentally, as commonly practised in music. A minute interval being assumed as unity, (the absolute value of which is indifferent to the rythm, as it affects merely the general quickness or slowness, the *allegro* or *adagio*, of the performance,) a certain constant number of these is allotted to each bar, being divided in a *constant proportion* between the arsis and the thesis. By counting these intervals the whole movement is regulated; the distinguishing character of each particular form of rythm being derived from the number of these elementary unities reckoned to the bar, together with the proportion in which they are divided between the arsis and thesis.

Now with regard to the different forms, or modes, *Modes of Rythm.* of rythm, we may say, that the leading division is into the *even* and the *uneven*. In the first the arsis and the thesis occur at equal intervals; in the latter, at unequal.

In *even* rythm it might seem enough to count *two* to each bar, *one* to the arsis, and *one* to the thesis. But for the purpose of regulating metre,



this would not be sufficient; because for this purpose the rythmical unity must be equal to the time of the short syllable, of which times *three* at least will go to every bar; and in even rythm not less than *four*. In fact, of the two forms of even rythm which are found most useful, one counts *four* in the bar, the other *six*. The former is adapted to metre consisting of spondees, daktules, and anapaists<sup>1</sup>; the latter, to that which is composed of iambik, trokhaik, and some other *suzugies*.

The forms of *uneven* rythm were not, I apprehend, much resorted to in practice, except perhaps by grammarians and schoolmasters, for the purpose of regulating the pronunciation of single feet, and exercising their pupils in time. In this point of view, we may notice those whose bars count respectively *three*, *five*, and *six*. In the first, either the arsis counts *one* and the thesis *two*, which is the rythm of the *iambos*; or the thesis *two*, and the arsis *one*, which is that of the *trokhay*. And so says *Bakkheios* (in *Meibomius*) *Ἰαμβος ἐξ ἡμισείας ἀρσεως καὶ διπλασίου θέσεως· τροχᾶιος ἐκ διπλασίου θέσεως καὶ βραχείας ἀρσεως*. Secondly, *paiownik* feet, having five metrical times, must in strictness be regulated by a rythmical bar that will count as many; and which may have a thesis of two, and an arsis of three, or the reverse. *Paiownik metres* were not, however, as I believe, in reality, so dealt with, as shall be explained in its place. Lastly, *khoriambik*, *antispastik*, and *iownik* feet, together with *molosses*, are of six times, and so constituted that their most obvious rythm is one which has a bar counting *six*, but divided unequally

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When anapaists are taken in *suzugies*, the bar will count *eight*.

into *four* and *two*. And not only are the *feet* such, but certainly some *metres* are found which admit of such a rythm with tolerable effect. Generally speaking, however, it will, I think, appear, that an even rythm suits them better.

But how are we to determine which part of a bar ought to be made *arsis*, and which *thesis*? This is in some measure arbitrary; nor can we say that there is any principle by which a uniform practice can absolutely be determined. Observe, however, that the thesis was *with sound*, the arsis *without*; whence it seems reasonable to infer, that the *thesis* was the more congruous with the long and emphatic places of the metre. Consider also, whether the thesis did not correspond, whether indeed it was not identical, with the metrical *ictus*, or *striking*, of which we so often read? Guided by these views, I should, in general, make the thesis coincide with the characteristic long syllables of the feet which constitute the metre; that is, for instance, with the first syllable of a trokhay or daktule, and with the last of an iambos or anapaist. For this method we have also some good testimonies; as *Bakkheios*: *Ἰαμβος σύγκειται ἐκ βραχέος καὶ μακρῶν χρόνου; ἀρχεται δ' ἀπὸ ἀρσεως, ὅιον, θεοῦ· χορῆιος δὲ σύγκειται ἐκ μακροῦ καὶ βραχέος χρόνου, ἀρχεται δ' ἀπὸ θέσεως, ὅιον, πῶλος.*

I have now explained what I deem to be the most ancient, as well as the most rational and useful, doctrine of rythm, with its arsis and thesis. But in order to guard against misconception in a matter which has been involved in so much perplexity, it will be well to inform the student, that in sundry writers, both ancient and modern, he will find the terms *arsis* and *thesis* applied in a very different manner. From the Latin author, *Marius Victorinus*, there has already

*Accentual  
Arsis and  
Thesis.*



been cited one definition of *arsis* and *thesis*, which was conformable to our own use of these terms. But he immediately subjoins another, referring to an entirely distinct application of them: *Item arsis est elatio temporis, soni, vocis: thesis depositio et quædam contractio syllabarum*. And he proceeds thus: *Nam in Pyrrichio, tollitur altera brevis, altera ponitur: in spondeo quoque vicissim longa tollitur ac ponitur syllaba. Trochæo autem et iambo contraria inter se ratio est. Alterius enim prius longa tollitur, dehinc brevis ponitur, &c. Horum enim duplex sublatio, simplex positio; et contra*. Gaisford, p. 366. Priscian, also, in his book on *Accents*, writes thus: *In unaquaque parte orationis arsis et thesis necessarie sunt: non in ordine syllabarum, sed in pronuntiatione, velut in hac parte, natura: ut quando dico natu, elevatur vox et est arsis in tu; quando vero ra, deprimitur vox, et est thesis*. Here it is evident that the terms *arsis* and *thesis* no longer relate to an elevation and depression of the foot or hand, but to a rise and fall of accentual tone, which is of course a totally different thing. It is, however, in this latter sense that they are chiefly employed by the Latin, and occasionally by some of the later Greek writers. But such a use of the terms appears to be injudicious, because this signification is already provided for in the words *epitasis* and *anesis*<sup>1</sup>, which are free from ambiguity: while the double meaning thus induced on the others, leads to great confusion. It creates, indeed, a world of contradiction; for on the old system we have seen it stated that a trokhai

<sup>1</sup> Ἡ μὲν οὖν ἐπίτασις ἐστὶ κίνησις τῆς φωνῆς συνεχῆς ἐκ βαρυτέρου τόπου εἰς οἰζύτερον. ἡ δὲ ἀνέσις, ἐξ οἰζυτέρου τόπου εἰς βαρύτερον. Aristoxen. Harmon.

*begins* with a long *thesis*, and *ends* with a short *arsis*; but here the new system says, *Trochæo prius longa TOLLITUR, dehinc brevis PONITUR*. No wonder that some modern scholars, who have jumbled both senses together, have thought this a difficult subject, and failed to throw much light on it!

Then with reference to the entire doctrine of this new scheme, considered in itself, we may observe that it appears arbitrary, fanciful, and devoid of practical utility. Its whole application to the feet of metre must depend on the position of the acute accent in those feet, and that we know to be a matter, which, in the ancient languages at least, presents no constancy. The Greek, moreover, in this respect, differed greatly from the Latin. But the attempt is every way futile; for even when limited to the Latin, with which it seems to have had most to do, it is still a most whimsical and impracticable thing. "*In dactylo*," says *Marius*, "*tollitur una longa, ponuntur duæ breves*." Good; if that daktule be a single word, like *virgine*: but how fares it in the two daktules which begin the line,

\*  
Virginibus puerisque canto?

Unless there was an accent in verse which supplanted the ordinary accent of speech; a supposition every way improbable, and which, in spite of some learned advocates, can most decidedly be disproved; the doctrine entirely breaks down here; nor do I see that it could ever have had any truth in it, unless restricted to feet consisting of single Latin words; to which certainly, from the uniformity of the Latin accent, such a method might have been applied. And this shall be enough to have said on a matter, which probably, after all, was only some kind of school-exercise.



Applica-  
tion of  
Rythm to  
Metre.

Having thus surveyed, as far as appears necessary, the nature and principal forms of rythm, with some incidental glances at its metrical applications, let us now turn to the consideration of this latter subject more expressly.

Distinction  
of Rythm  
and  
Metre.

Looking to the essence of metre, and the most abstract and philosophical sense in which the notion of it may be conceived, I think we may say, that it consists in a sequence of some certain number of syllables, or other sounds, or even perhaps of movements without sound, having prescribed lengths as to time, and exhibiting some prescribed order in their arrangement. It differs from rythm in having a certain beginning and end, as *Quintilian* observes: *Rythmis libera spatia, metris finita sunt*; (Lib. ix.) also in that its successive portions, called *feet*, are not required, like the bars of rythm, to be constituted with precise isokhrony and similarity, but admit considerable variety. It follows, that either metre or rythm may exist without the other: as, for example, in the double-sounded pulsation of the heart, from the absence of any certain limits, we are unable to recognize any metre, though there is an obvious rythm; and on the other hand, in many forms of verse, as for instance in the common *Sapphic*, if we pronounce the several feet agreeably to ordinary syllabic quantity, we have metre, but no rythm.

The ancients took a further distinction, by limiting the application of the term *metre*, as indeed in ordinary usage we do ourselves, to *syllabic* arrangements only. So *Longinus*: Διαφέρει δὲ μέτρον ρυθμοῦ· ὅλη μὲν γὰρ τοῖς μέτροις ἢ συλλαβῇ, καὶ χωρὶς συλλαβῆς οὐκ ἂν γένοιτο μέτρον· ὁ γὰρ ρυθμὸς γίνεται

μὲν καὶ ἐν συλλαβαῖς, γίνεται δὲ καὶ χωρὶς συλλαβῆς.

But that this distinction is but of a superficial kind, may easily, I think, be illustrated. Thus, as an instance of the difference between rythm and metre, they were accustomed to refer to the daktule and anapaist, observing that the rythm of those two feet was the same, though in relation to metre they were different, and even opposite. *Rythmo indifferens est dactylusne priores habeat breves an sequentes. Tempus enim solum metitur; ut a sublatione ad positionem iisdem sit spatiis pedum. Quintilian, Lib. ix.* Yet it is evident that the distinction here intended does not turn on any thing peculiar to syllables, but would apply as well to a daktule of a crotchet and two quavers, or to an anapaist of two quavers and a crotchet, formed by a musical instrument, as to the same feet formed by syllabic utterance. Although, however, the essence of metre may thus be recognized in arrangements of sounds not syllabic, there is no doubt that the common acceptation of the term, whether ancient or modern, limits its application exclusively to such as are so: and to this usage we shall now conform.

Moreover, although in the above-given definition of metre, I have not thought it correct that *rythmicality* should enter, as if it were an essential condition; and though it is common, and convenient in practice, to understand by the metre merely the syllabic arrangement itself, distinct from any particular rythm which may be supposed to belong to it; it is nevertheless proper to be noted, that in relation to the *use*, or *effect*, of metre, *rythmicality* is a condition which is indispensable, being that without which it will be destitute of all symmetry, grace,

*Metre  
must be  
rythmical.*



and sweetness; and in short be utterly worthless. And so have the ancients taught us. Μέτρον πατήρ ρυθμός καὶ θεός· ἀπὸ ρυθμοῦ γὰρ ἔσχε τὴν ἀρχήν, θεὸς δὲ τὸ μέτρον ἀπεφθέγγετο. *Longinus, Gaisf. p. 137.* And *Maximus Victorinus* says, *Rhythmus sine metro esse potest; sine rhythmo metrum non potest. Gaisf. p. 365.* Practically then we may say, that rhythm is necessary to metre: if not already in it, it must be added to it, before the use and effect of metre can be realized. It is the law of time by which its utterance must be governed.

Now in order that a metrical arrangement of uttered syllables may also be rhythmical, it is necessary not only that they have some prescribed number, length, and order, as metre itself requires; but that they be such as to fall into a suite of bars isokhronous, and admitting proportional division by arsis and thesis. Now according to the common metrical doctrine, this is sometimes the case in metres, and at others not. In the common epic hexameter, for instance, it is so: but in the *Sapphic*, or in a *logaoidik* line, such as

καὶ τις ἐπ' ἐσχατιᾷσιν οἰκεῖς·

it is otherwise. For in this line the two first feet are daktules, while the third is a trokhay: and for the line to be rhythmical, this trokhay ought to be isokhronous and of like division with the daktules, which merely metrically considered it is not. But as rhythmicians we make it so, by allowing three times to the syllable *ai*, in the manner of a dotted note in music.

Only by such a method can we make many of the metres rhythmical. But as it is evident that herein we take considerable liberties with certain

very establisht doctrines, it is necessary to enter into some explanations on this point.

Every schoolboy knows, as *Quintilian* observes, <sup>Variety of Syllabic time.</sup> that in metre a long syllable is considered equal in time to two short ones: *Longam esse duorum temporum, brevem unius, etiam pueri sciunt.* (Lib. ix.) That this maxim is generally and substantially true, I do not question: but at the same time, like most other maxims, it is not, I think, so absolutely so, as not to require some qualification. Perhaps it might more correctly be stated, as a technical definition, that a long syllable is *metrically equivalent* to two short ones. But at all events, let us first consider what is true in nature. Do all syllables, by virtue of their natural length or quantity, bear to each other the precise relations of doubles or halves? Any thing rather. Nothing is easier than to convince oneself that certain syllables may be found, which *naturally* would take four or five times as much time in pronunciation as certain others. Take, for instance, a syllable consisting of a single short vowel, as the first in the word *óap*, *a wife*; then replacing this by the long vowel, as in *wà eggs*, we are already said to have doubled the time; and perhaps may really have done so. But now let us add successively three or four consonants, as in *ώσφραυε*, and see what a syllable we get. Is not *ωσφρ*— (for in this matter we count to the next vowel,) four or five times as long a syllable by nature as the simple little *α*, with which we started? Or try the same thing in English, by comparing the middle syllable of *idiot* with the first of *outstretched* or *corkscrew*. It is evident, then, that the above maxim of metre, is not a truth of nature, but of



custom, or convention, only. This point is well handled by Dionusios<sup>1</sup>.

We may further remark, that in actual living speech, if with an attentive ear we listen to it, we shall be able to observe syllables differing in time from each other not merely in the relations of two and one, but in sundry others, and often of greater inequality. For example, pronounce, as we commonly do, these words;—*the whole face of the earth*;—the syllable *whole* will be found, if I mistake not, equal in time to the three which follow it taken together, and of course not less than three times as long as the shortest of them.

What is to be said for the common rule of prosody, is this: that it is of our nature to endeavour to reduce successive motions and sounds to some regular time: and that next to making syllables all succeed each other at equal intervals, which would both create a wearisome uniformity, and likewise violate, in the greatest degree, their natural quantity; the simplest and easiest method that can be pursued, is that adopted in the said rule; namely, to make the syllables long and short, in the relations of two and one. And as regards the Greek and

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<sup>1</sup> From the Scholiast we learn that the rhythmicians made practical account of these syllabic differences: 'Ιστέον δὲ ὅτι ἄλλως λαμβάνουσι τὸν χρόνον οἱ μετρικοί, ἢ γούν οἱ γραμματικοί, καὶ ἄλλως οἱ ῥυθμικοί. 'Οἱ γραμματικοί ἐκεῖνον μακρὸν χρόνον ἐπίστανται τὸν ἔχοντα δύο χρόνους, καὶ οὐ καταγίνονται εἰς μεῖζόν τι· οἱ δὲ ῥυθμικοί λέγουσι τόνδ' εἶναι μακρότερον τοῦδε, φάσκοντες τὴν μὲν τῶν συλλαβῶν εἶναι δύο ἡμίσεως χρόνων, τὴν δὲ τριῶν, τὴν δὲ πλειόνων· διὸν τὴν ΩΣ, οἱ γραμματικοί λέγουσιν εἶναι δύο χρόνων· οἱ δὲ ῥυθμικοί δύο ἡμίσεως· δύο μὲν τοῦ Ω μακροῦ, ἡμίσεως δὲ χρόνου τοῦ Σ. Πᾶν γὰρ σύμφωνον λέγεται ἔχειν ἡμισὺν χρόνον. Gaisford, p. 150.

Latin languages, in their common tenor, and when not overruled by the necessities of rythm, or some especial pauses or emphases, we have the greatest reason to believe, both from the explicit testimonies of the ancients, and from the character of their metrical arrangements, that this rule was actually observed in speech.

But though this rule in general be good and true, there is yet, I am persuaded, a prevailing error, in seeking to enforce it with an inflexible rigidity, as if it admitted of no exceptions; and, especially, as if in all cases it determined the course of rythm. This point of controversy I shall not, however, further discuss at present, but shall return to it when I have completed the didactic exposition of my subject. I shall then produce testimonies to prove, that the ancient practice of rythm, like that which I am about to propose, did largely modify the common syllabic time: even making, to a certain extent, long short, and short long.

Metre becomes capable of marking or receiving, a *Feet and Suzugies.* rythm, by virtue of a more or less regular alternation, or recurrence, of long and short syllables. If all the syllables were of equal length, or if no particular order were observed in the distribution of the long and short ones, it would no longer be so. The little successive schemes, or groups, of syllables thus formed, and by which the metre seems as it were to advance or go, are called *feet*; and may be regarded as having a certain natural correspondence with the bars of rythm. In technical arrangements, however, it is a common practice, for *two* of what are called feet in metre, to be allotted to a single bar of rythm, under the name of a *dipody* or *suzugy*. (*διποδία* or *συζυγία*.)



Observe also, that though the feet or *suzugies* of the metre be *isokhronous* with the bars of the rythm, they are not always *sunkhronous*, or coincident with them; inasmuch as the commencement of the rythmical bar may fall either at the beginning, or somewhere in the middle of the metrical foot, or *suzugy*. For the metrician, in dividing his line into feet, considers chiefly, according to what distribution of the syllables, the syllabic constitution of the line may most simply and briefly be described. The rythmician, intent on time and numbers, has a different object in view. Suppose, for example, a line to consist of eight syllables alternately short and long, as

ερῶ τε δῆτα κ' οὐκ ἐρῶ  
 :            |            :            |

the metrician can most easily state its constitution, by saying that it consists of four iambik feet, or two iambik *suzugies*. But the rythmician, preferring to commence the counting of his bars with the long places, will commence his first entire bar with the second syllable of the line, and then making three entire bars, leave a broken bar both at the beginning and the end: unless, indeed, which would be the commoner practice in such verse, adapting his rythm to the *suzugies*, or *metra*, of the line, he preferred to throw the whole into two bars only, when, commencing as before, he would form one perfect bar, with a broken portion at each end, by which a second would be completed.

*Apothesis  
 of Me-  
 tres.*

It frequently happens that a line is not such as to admit of an integral division, but under any arrangement will shew some fractional part of a foot either at the beginning or the end, as in the iambik,

Θέλω λέγειν Ἀτρεΐδας.  
 :            |            :            |

In this case, we find it the received practice of the ancient metricians, to seek the constitution of the verse in the form of its *commencement*, and to dispose of the fractional portion at the end. This I believe to have been done advisedly, and with good reason; and especially in regard to the rythm, which at the end of lines, can often, with good effect, confer on long syllables an extra extension, and thus make good the apparent defects of the metre. In the above instance, I apprehend that when set to rythm in the best manner, the syllable *τρεῖ* will receive three times; by which the second defective suzogy, with the aid of the first syllable of the next line, will be enabled to fill the second rythmical bar. An English reader will commonly, I think, be taught by his ear, to read such a line as this,

'Twas when the seas were roaring,

which is of the same measure, in a similar manner.

But not only by such prolonged notes, will it occasionally be necessary to complete the time of the rythm, but sometimes by actual *pauses* or *rests*, such as *Quintilian* calls *inania tempora*. He says, *Inania quoque tempora rythmi facilius accipiunt, quam hæc et in metris accidunt. Major, tamen, illic licentia; ubi tempora etiam animo metiuntur, et pedum et digitorum ictu. Intervalla signant quibusdam notis atque æstimant quot breves syllabas illud spatium habeat: inde τετράσημον, πεντάσημον, &c. nam σημείον tempus est unum.* Lib. ix. I would not positively decide, whether the rythm of a *katalehtik trokhaik*, such as

Νῦν δέ μοι πρὸ τευχέων,  
                   |                   |





The *epiplokai* are distinguished by the number of short syllabic times (σημεῖα) allowed to their characteristic foot. Thus the *first* epiplokèh is τρισημος, or of three times, comprising iambik and trokhaik metres.

The *second*, τετράσημος, of four times, comprising daktulik and anapaistik metres.

The *third*, ἑξάσημος, of six times, comprising khor-iambik antispastik, and the two iownik metres.

The *fourth*, πεντάσημος, of five times, consisting of the several sorts of paiownik and bakkheian measures.

In the first epiplokèh, if taken κατὰ πόδα, by *Rythm of First Epiplokèh.* single feet, the rythm would count only three to the bar, having a thesis of two times on the long places, and an arsis of one, on the short. And Horace intimates that such was once the practice in regard to the Latin iambik :

Syllaba longa brevi subjecta, vocatur iambus,  
 Pes citus: unde etiam trimetris accrescere jussit  
 Nomen iambeis, cum senos redderet ictus,  
 Primus ad extremum similis sibi. *Ars. Poet.*

But the prevailing practice in this epiplokèh, was to couple the feet in suzugies, which were governed by an even rythm of six times in the bar: the arsis and thesis each corresponding with a whole foot of the metre. There was doubtless some advantage in this method. We can see, that it not only avoided an inconveniently and needlessly rapid movement of arsis and thesis, but that by breaking the verse into certain larger subdivisions, it rendered easier the occasional admission of spondees or other *tetrasehmous* feet, as in

Καὶ μαίνομαι κ' οὐ μαίνομαι,  
 : | : |

by which the measure was agreeably diversified. But



how, it may be asked, could this extra time be admitted without disturbing the rythm? In strictness it could not: it was a licence; but not very sensibly felt, because the unduly lengthened syllables fell at the beginning or close of the long metrical subdivisions and rythmical bars, where a slight extension might occur without disturbing the counting. They enjoyed in short something of that indifference (*αδιαφορία*) which was always allowed at the end of a line.

That this is pretty much the account of the matter which the ancients have actually given, will appear from the following words of *Asmonius*, cited by *Priscian*: *Cur prima sædes, et tertia, et quinta, in iambo, admittant permutationis pedum licentiam obscurum multis est, sed aperietur a nobis. Nam quoniam ter feritur hic versus* (the iambik trimeter) *necesse est, ubicumque ab ictu percussione vacat, moram temporis non reformidet. In primo autem pede, et tertio incipit, et in quinto: feritur in secundo, et quarto, et sexto.* Where, moreover, let us observe, by the way, the situation of the *ictus*, corresponding, I apprehend, with the *thesis*; namely, in the *even* feet of the *iambik* verse; and in the same, by analogy, of the *trokhaik*.

We must, however, not forget, that although in following this method, the interior uneven rythm of the single feet is not expressly marked by *arsis* and *thesis*, it nevertheless exists, and is always *underheard*, or apprehended mentally. And it is this rythm, as well as the law of the metre, which forbids the substitution of the *antipathous* feet, *trokhaics* and *iambics*, for each other.

*Rythm of  
Second  
Epiptokèh.*

The rythm of the second *epiptokèh* is so obvious and simple as to require little remark. Here the bar

counts *four*, and is evenly divided; the thesis corresponding with the long syllable, the arsis commencing with the first of the two short ones, or with the long one which occasionally is allowed to fill their place. Thus,

Ἀνδρα μοι ἔννεπε Μοῦσα πολύτροπον ὃς μάλα πολλά.  
 | : | : | : | : | : | :

In daktulik verse the rythm always proceeded by single feet, κατὰ μονοποδίαν; for this kind of metre was intended to be slow, dignified, and pathetic. Anapaistik verse admitted, indeed, the same rythm; but oftener marched at a quicker pace, κατὰ διποδίαν, then counting *eight* in the bar. *Percutitur versus anapaesticus præcipuè per dipodiam, interdum et per singulos pedes. Est autem percussio cujuslibet metri in pedes divisio. Marius Victorin. Gaisf. p. 277. Aristeidehs* teaches nearly the same: Τὸ ἀναπαιστικὸν, ὅτε μὲν ἐστὶν ἀπλοῦν, καθ' ἓνα πόδα γίνεται ὅτε δὲ σύνθετον, κατὰ συζυγίαν ἢ διποδίαν. *Gaisf. p. 196.* With these ancient writers our own author agrees, calling such a line as this a *tetrameter*:

Ὅτ' ἐγὼ τὰ δίκαια λέγων ἤνθουν, καὶ σωφροσύνη νενόμιστο.  
 | : | : | : | : | : | :

This line moreover is *katalehhktik*, and if the rythm is to be filled as the ear seems to require, the penultima must be lengthened to four times, and after that, as also in all *akatalehhkt* anapaistiks, the final bar must be completed by the *anakrousis* of the following line.

Advancing now to the third *epiplokèh*, we shall find our path not quite so well defined and certain as it hitherto has been. While it will be admitted on all hands, that the rythm requires *six* times in the bar, a question will arise whether the bar shall be divided *equally* into two portions, each of *three*;

*Rythm of  
Third  
Epiplokèh.*



or *unequally*, by allotting *four* to one portion, and only *two* to the other. The latter method, which follows more closely the ordinary quantity of the syllables, will confessedly be practicable when the metre consists purely of the feet whence it derives its denomination, whether khoriambik, antispastik, or iownik; or even in other cases, by syllabik extension. Nor will I undertake to deny, that specimens may be found, especially in the *lesser iownik* kind, in which this method may seem as eligible, or possibly even preferable, to the other. It is to be observed, that a given metre is not always absolutely confined to a single form of rythm, but may admit of being adapted to two or more. Speaking, however, in general, I must say, that whether we consult the ear or the reason, but especially when we consider the familiar intercurrency of iambik or trokhaik suzugies in all the metres of this class, I am led to regard as their most proper rythm, that same evenly divided bar of six times, which, as we have already seen, regulates those suzugies. And in this opinion we may be confirmed, by observing how closely akin to each other, the metres of the present epiplokèh, and those of the first, were considered by the ancient writers. The khoriamb and antispast seem to have been regarded merely as modifications of the iambik suzugy, as the iownik feet were of the trokhaik. Premising, therefore, that the notation of arsis and thesis will here, as elsewhere throughout this work, indicate *equal times*, I proceed to exemplify the rythm which appears most suitable to these metres.

That of the khoriambik will be thus :

Ἰστοπόνοι μέραρες.  
 : | : |

Now here the first arsis *ιστοπο* has the appearance of a daktule; yet as it counts *three* instead of *four*, it is not in daktulik time. Probably, if nicely estimated, the syllables were respectively equal to  $1\frac{1}{2}$ ,  $\frac{1}{2}$ , 1. The succeeding thesis consists of the long syllable *ροι* alone, which may either be counted as *three*, which I think preferable, or the rythm may be filled by a metrical rest of *one*. In the next bar the first syllable *μει* counts, I think, as two, and the thesis falls on *κες*. If this arrangement be questioned, I can only say that the appeal is to the ear, and must be decided after a general survey of this class of metres.

Let us take another example.

Ουκ ετὸς, ὦ γυναῖκες.  
: | : |

This line our author exhibits as a specimen of khoriambik; but why may it not be considered as a logaoidik daktulik? It certainly may be so considered: but that our author has not so treated it, must, I presume, be attributed to his being aware, that it was not customary to read such a line with daktulik rythm. Taking it as a khoriambik, the arsis, *ουκ ετὸς*, will, as before, count three; the thesis, *ὦ γυ*, likewise three; the second arsis, *ραι*, is a single prolonged syllable of three times; the second thesis falls on *κες*.

These specimens, while they exemplify the rythm of this particular metre, go to illustrate a further point of much general importance. It is this: that the determining of the metre of any proposed line, is not an arbitrary thing, which may indifferently be done in this manner or in that: because, as the several kinds of metre have each of them an appropriate and customary mode of rythm, the determination of the metre in any case, must be regarded as involving that



of the rythm also; and may therefore affect the relative times of the syllables, and the entire effect of the line.

The manner in which the iambik suzugy is introduced in these metres, may be seen in such a line as this:

Εκ ποταμοῦ 'πανέρχομαι, πάντα φέρουσα λαμπρά.  
: | : | : | : |

As an *antispastik* specimen take the following:

Οδόντι σκυλακοκτόνῳ.  
: | : |

Here the first suzugy is antispastik, the second iambik; and the whole must be regarded as, in effect, an iambik metre, in which the second foot of the first suzugy has been inverted. This analogy determines the rythm, in the manner above indicated. It requires the second syllable of the antispast to be allowed three times.

In such a specimen as,

Ἀνδρες πρόσχετε τὸν νοῦν,  
: | : |

we again see an instance of the facility with which a metre may be assigned to a wrong class. Unquestionably the line above may be considered, and read, as a daktulik trimeter; but our author, having regard, I presume, to the tenor of its connections, and to its rythm, but doubtless with good reason, treats it as an antispastik. It is canonical, that the first, or iambik, foot of an antispastik suzugy, at the beginning of a line, may be changed into either of the other disyllabous feet. This circumstance creates some little difficulty in determining the rythm of such places. I have denoted above that which, on the whole, appears preferable.

As a specimen of the *iownik* from the greater, take the following:

Ἦρην ποτέ φασιν Δία τὸν τερπικέρανον.  
: | : | : | : |

Here I intend the arsis and thesis to be equal, but leave it to the reader to adopt the other method, if he should prefer it: a remark which I wish applied to the *lesser iownik* also. From the first syllable in lines of the *greater iownik* being so frequently short, it may seem probable, that in some cases, the rythmical counting did not commence till the second syllable.

The rythm of the *lesser iownik*, when pure, will, I think, be thus:

Εμὲ δειλὰν, ἐμὲ πασῶν κακοτάτων πεδέχουσιν  
: | : | : | : |

The only remaining class of simple metres is the *paiownik*, in which our author includes the *krehtik* and *Bakkheiak*. In all these, it is remarkable that the foot is metrically of *five* times, a mode of counting which, if made the measure of a *bar*, though certainly possible, is foreign to all known musical usage. To me, however, though I have no specific authority to rely on, the ear is a sufficient warrant for deciding, that the rythmical bar, here as in so many other metres, should be counted *six*, with an equal division. Take an example:

ὦ μακάρι' Αὐτόμενες, ὥς σε μακαρίζομεν.  
| : | : | : | : |

That the third syllable, rather than the second, is in general the right place for the arsis, is indicated by the convertibility of the *paiown* into the *krehtik* foot: this however may have admitted variety. The defective number was probably, for the most part,



supplied by a rest<sup>1</sup>; though in the case of a krehtik, it may also have been done by extension.

Here closes our review of the rythm of the simple metres; and since the same principles must guide us in those that are compounded of them, however numerous and irregular they be, it is unnecessary to pursue this part of our subject any further. Here also closes our *didactic* exposition of rythm in general: what remains to be said on it is *controversial*.

*Erroneous  
modern  
view of  
Rythm.*

Of one source of confusion respecting rythm, namely, that arising from the accentual *arsis* and *thesis* of the Latin grammarians, I have already spoken, and have now nothing further to say. But there is yet another, in a certain, as I conceive, erroneous, though prevailing doctrine, which, as it strikes at the root of the whole system which has been expounded in the preceding pages, and adopted throughout this work, cannot with propriety be left unnoticed.

It has been a common opinion among the learned, that the rythm of the ancients, whether applied to music or to simple metre, was inflexibly bound by the ordinary syllabic time; admitting no prolonged notes, nor, in short, any other varieties of quantity than those bearing to each other the proportions of one and two. Among other advocates of this doctrine, we find that accomplished scholar and musician, Dr. *Charles Burney*. In his *History of Music* (Vol. i. p. 71) he writes thus: "However ignorant we may be of the melody of ancient music, the rythm, or time, of that melody, being entirely regulated by the metrical feet, must always be as well known to us as the prosody

<sup>1</sup> This opinion is confirmed by the fact, that this metre was deemed most elegant when the feet completed the words.

and construction of the verse: so that we have nothing to do but *to apply to the long and short syllables any two notes one of which is double the length of the other*, in order to know as exactly as if we heard, in what manner any particular kind of metre was set by the ancients with respect of time and cadence; that boasted rythm, which, we are so often told, was every thing in their music." The author proceeds to illustrate his meaning by an example in iambic verse, divided thus into bars:

Η|κω νε|κρων κευ|θμωνα, | και σκο|του πυ|λας.

Of these bars he takes the first, third, fourth, and fifth, as belonging to triple time, and the second to common time; thus making the bars of the rythm unequal, and changing its character twice in the course of the line.

Now to me it appears, that the doctrine here delivered is tantamount to saying, that ancient music and metre had no rythm at all. For if there be no uniformity of length in the bars, and no symmetry in their internal division by arsis and thesis, what characteristic of rythm remains? What analogy to musical time, as we feel and practise it? What law for the ear to recognize or delight in? That a people so scrupulously sensitive of time, and who made so much ado about it, as the ancient Greeks, should arrive, after all their pains, at so pitiful a result as this, is absolutely incredible. Dr. Burney himself fully felt this difficulty, and observes with very good reason, that "it is difficult to conceive how such a music could be rigorously executed, without throwing both the hearers and performers into convulsions."

But before we acquiesce in so unsatisfactory a conclusion, let us ask by what argument this opinion is sustained. Happily it is by one, which, from its



palpable discordance with the ancient testimonies respecting rhythm, will, if I mistake not, confute itself. The argument urged in favour of this *arrythmous* rhythm, is, *that it is of necessity implied in the observance of the syllabic times.* But what if the ancients expressly tell us, that the rhythm did constantly modify and overrule these times, even to the extent of making long syllables relatively short, and short ones long? That they have told us this, may easily, I apprehend, be placed beyond question. Nothing surely can be more explicit, or more to the point, than the following passage of *Dionusios of Halikarnassos*. He says: 'Ἡ μὲν γὰρ περὶ λέξεις οὐδενὸς οὔτε ονόματος οὔτε ῥήματος, βιάζεται τοὺς χρόνους, οὐδὲ μετατίθησιν· ἀλλ' ὅας παρείληφε τῇ φύσει τὰς συλλαβὰς, τὰς τε μακρὰς καὶ τὰς βραχείας, τοιαύτας φυλάττει. Ἡ δὲ ρυθμικὴ καὶ μουσικὴ μεταβάλλουσιν αὐτὰς, μειοῦσαι καὶ αὐξοῦσαι, ὥστε πολλάκις εἰς ταναντία μεταχωρεῖν: οὐ γὰρ ταῖς συλλαβαῖς ἀπευθύνουσι τοὺς χρόνους, ἀλλὰ τοῖς χρόνοις τὰς συλλαβὰς. "For ordinary speech never violates the times either of any noun or verb, nor transposes them, but preserves the syllables such as by their nature it receives them, both the long and the short. But the rhythmical and musical arts alter them both by diminution and increase, so as often to convert them into the opposites: *for these do not regulate the times by the syllables, but the syllables by the times.*" *Longinus* also, in his *Prolegomena to Helicfaistiown*, (Gaisford, p. 139) distinguishing rhythm from metre, has the following: "Ἐπὶ τοίνυν διαφέρει ῥυθμοῦ τὸ μέτρον, ἡ τὸ μὲν μέτρον πεπηγότας ἔχει τοὺς χρόνους, μακρόν τε καὶ βραχύν· ὁ δὲ ῥυθμὸς ὡς βούλεται ἔλκει τοὺς χρόνους· πολλάκις γοῦν καὶ τὸν βραχύν χρόνον ποιεῖ μακρόν." "And further, metre differs from rhythm in that

metre has its times fixed both long and short: but rythm at its pleasure extends the times, so as often even to make the short time long." These accounts seem to savour but little of that slavish subjection of rythm to syllabic time, on which *Dr. Burney* and others insist. But similar testimonies abound. The Latin writer *Marius Victorinus* speaks to the same effect: *Rythmus, ut volet, protrahit tempora, ita ut breve tempus plerumque longum efficiat, longum contrahat.* (*Gaisford*, p. 205.)

The foregoing evidence, to which additions might easily be made, will, I trust, be deemed sufficient to prove that the rythm of the ancients did modify syllabic time in a manner analagous to that which has been exhibited in the preceding pages, and even more freely. The result, as it was the intention of this proceeding, was, that the rythm flowed on, from the beginning of the verse to the end, uniformly and symmetrically, without any change or inequality, till a new poem, or at least a new line, introduced it. And to this very point we find explicit testimony: *Nam rythmi, ut dixi, neque finem habent certum, nec ullam in contextu varietatem, sed qua cæperunt sublatione ac positione, ad finem usque decurrunt.* *Quinctil.* Lib. ix. Yet in the face of this evidence, the learned author presents us with a rythm that changes both the length and character of the bar two or three times in a single line. But the total failure of his system in practical effect, that is, as a guide to the reading of ancient verse, is abundantly acknowledged by *Dr. Burney* himself. After speaking of the choral part of the Greek drama, he continues thus: "We can therefore be certain of nothing concerning the music applied to the ancient chorus, except the *relative lengths* of the notes as they are determined by the *prosody*: in what manner the ancients divided



them by *beats* I do not even presume to guess; and I believe it may be proposed to the musical reader as a problem, worth, for its difficulty at least, if not for its importance, to exercise his sagacity, how the following specimen should be *barred* in order to render it as little tormenting to the ear as possible."

He then quotes the following beautiful antispastik and iownik lines from the *Oidipous* of *Sofoklehs*, which I have presumed to *bar*, without being sensible of any difficulty, and which, if read agreeably to this barring, will, I trust, be deemed anything but tormenting :

Ω γενεαὶ βροτῶν, —  
 Ὡς ὑμᾶς ἴσα καὶ τὸ μηδὲν ζώσας ἐναριθμῶ.  
 Τίς γάρ, τίς ἀνὴρ πλέον —  
 Τῆς ἐνδαμνίας φέρει,  
 Ἡ τοσοῦτον ὅσον δοκεῖν,  
 Καὶ δόξαντ' ἀποκλῖναι;

*Rythm not  
 confined to  
 Music.*

I shall consider it then as sufficiently proved, that the position that rythm was inflexibly bound by common syllabic time, is untenable; and that the contrary, namely, that rythm modified and overruled that time in accordance with its own laws, is established. But it will perhaps be objected, that the rythm concerning which these points have been proved, is that which attended music, either vocal or instrumental, and not simple metrical recitation. This objection, though plausible, is not only gratuitous, but unfounded. In proceeding to answer it, I must first clear the way of two ambiguities, lest our labour be lost.

In the first place, when we speak of the *simple recitation*, or reading of metre, we must not forget

that the ancients at all times recited poetry with much more of melodious intonation or chaunt than is customary among us; and the same thing is still observable in the south of Europe. By simple recitation, therefore, I mean no more, than such as had as little the character of singing as any which the ancients practised. In the second place, in contending that metrical recitation was regulated by rythm, I do not intend to say that it was always accompanied by the actual performance of *arsis* and *thesis*, but only by that regular observance of time to which this mechanical process was subservient. It is in this sense, as we have seen above, that Aristotle speaks of epik poetry as representing its subject *without rythm*, λόγους ψιλοῖς.

So much being premised, it may next be observed in general, that when the ancients speak of the manner in which any particular metre was *struck*, or *beaten*, it implies the observance of rythm in that metre; and that although the reference may sometimes be rather to the practices of schools and masters, than to common reading or recitation, still, since the manner of reading thus made an object of instruction, could be no other than that which was generally approved and followed, out of school as well as in, the evidence will not be the less applicable to our purpose. And further it may be observed, that if such mention of the metres being *struck* be frequent and general, and never accompanied by any intimation that it refers particularly to the case of their being expressed in singing, or adapted to music, there is then no just reason to presume such a limitation. And lastly, I observe, that if such notices occur respecting those metres which we know, or can prove, *not* to have been attended with singing or music, the point in question is then evinced by evidence as clear as any of which it seems susceptible.



Now we have seen, by the way, notices of the kind referred to, respecting most of the classes of metres; and more may be found in *Gaisford*; but especially do we find them in relation to the *heroic hexameter*, the *iambik trimeter*, the *anapaistik tetrameter*, and others which we have every reason to be assured were recited by simple *lexis*. The point is also well marked in respect to the iownik metre called *Sowta-deian*, to which *Aristides Quintilianus* refers in this passage: Ρυθμός δὲ καθ' αὐτὸν μὲν, ἐπὶ ψιλῆς ορχήσεως· μετὰ δὲ μέλους, ἐν κώλοις· μετὰ δὲ λέξεως μόνης ἐπὶ τῶν ποιημάτων μετὰ πεπλασμένης ὑποκρίσεως, οἷον τῶν Σωτάδου; καὶ τινων ποιούτων, clearly asserting that in this sort of verse, though eminently prosaic, rythmical movements were employed in connexion with simple *lexis* without melody.

To evidence of this kind, might be added general arguments, drawn from the nature of the thing; and such too, as, in my opinion, would be very conclusive. Especially we might ask, since the structure of ancient verse was manifestly founded, not as that of our own is, mainly on accent, but on syllabic time, what, without rhythm, could have been its grace or power? But if the reader be still unconvinced, at least let him notice, that almost the only metres in which our system of rhythm does, after all, infringe on the common rules of syllabic time, are those of the third *epiplokèh*. Now as it happens that metres of this class are commonly lyrical, and intended for singing, this circumstance, while it makes the question before us less easy of decision in respect to such metres, will also, I think, be allowed to favor the presumption, that something more than usual of musical freedom in their rhythm may have been admitted.

The theory of rhythm is also in some measure



applicable to prose; for as *Quintilian* observes, *Nihil* <sup>Rythm applied to Prose.</sup> *est prosa scriptum quod non redigi possit in quædam versiculorum genera.* But in prose, as the character of the metres under which the successive clauses of a sentence fall, is perpetually changing, so must also be that of the corresponding rythm. There is evidence that rythm was not wholly neglected by the ancient orators. *Dionusios* says of *Dehmosthenehs*, 'Ευρίσκε δὴ τὰ μὲν αὐτὰ ἀμφοτέρων (κάλλους καὶ ἡδονῆς) ὄντα αἴτια, τὰ μέλη καὶ τοὺς ῥυθμοὺς καὶ τὰς μεταβολάς. They did not, however, in this point, affect any great precision, or resort to the mechanical process of arsis and thesis; hence *Quintilian* says, *Oratio non descendit ad strepitum digitorum. Id quod Cicero optime videt, ac testatur frequenter, se quod numerosum sit quærere, ut magis non ἀρρυθμον, (quod esset inscitum atque agreste) quam ἐνρυθμον, (quod poeticum est) esse compositionem velit.*

A specimen or two of its application to prose, shall conclude these observations on the subject of rythm. It may be seen in this brief sentence; which is a sort of iambik trimeter with the last suzugy khoriambik :

ἀνὴρ γὰρ Ἑλλήνων διπλάζει τὰ δασέα.  
 : | : | : |

The following passage is quoted from *Dehmosthenehs* by *Longinus*, with approbation on account of its being composed wholly in *daktulik* rythms; ὅλον ἐπὶ τῶν δακτυλικῶν εἴρηται ῥυθμῶν. I have attempted to bar it according to this remark, although its truth may not, perhaps, be thought very obvious :

Τοῦτο τὸ ψήφισμα—τὸν τότε τῇ πόλει περισ—  
 | : | : | : | : | : | :  
 τάντα κίνδυνον παρελ—θεῖν ἐποίησεν ὥσπερ νέφος  
 | : | : | : | : | : |

## OF ACCENT.

NEXT to rhythm, the most important accompaniment of metre is that variation of *tone* which the Greeks called *prosōidia* (προσῳδία), and the Latins, like ourselves, *accent*. For as, in music, mere measure, without melody, is altogether flat and unmeaning; so likewise will poetic metre, unless the sequence of syllabic notes be attended with an agreeable modulation of tonic rises and cadences, be quite insipid and graceless. In the one case as in the other, measure is useful only as it is subservient to melody. What indeed, in any case, can be the use of measure, unless there be something to be measured? The metre measures the melody.

*Melody of  
Speech.*

That there is a melody in verse, and indeed in all speech, is obvious and certain; and this is a fact which the ancients have clearly recognised. *Aristoxenos*, a writer of the age of *Aristotle*, as quoted by *Foster*, thus speaks: Λέγεται γὰρ δὴ καὶ λογῶδες τι μέλος, τὸ συγκεῖμενον ἐκ τῶν προσωδιῶν, τὸ ἐν τοῖς ονόμασι φυσικὸν γὰρ τὸ ἐπιτείνειν καὶ ἀνιέναι ἐν τῇ διαλέγεσθαι. A similar phrase, διαλέκτου μέλος, is employed by *Dionysios*, in a passage which will presently be quoted. *Cicero* also says: *Est in dicendo etiam cantus obscurior*. But as the whole subject of accent is accustomed to be greatly misrepresented and obscured, it seems well to enter on some formal exposition of it.

*Nature of  
Accent.*

A variable pitch of musical tone is, in all languages, an inseparable accident of syllables, as well as a variable measure of time: οὔτε χρόνος χωρὶς τόνου ἐνρίζκεται, οὔτε τόνος χωρὶς χρόνου. Moreover, in regulating this



syllabic tone, or, as we commonly call it, *accent*, we not only affect a modulation that shall be agreeable to the ear, but we also avail ourselves of it as the grand means of indicating the peculiar relative significance of the several constituent portions of our speech: in other words, we make it the vehicle of *emphasis*. In a sequence of *monosyllabous* words, if any one is intended to carry with it more significance, or to claim more attention, than its neighbours, it is commonly *somewhat elevated above them in musical pitch*, while a *light increase also of loudness, stress, or force* of utterance, attends this elevation. In this characteristic combination of elevation and loudness of tone, but chiefly in the former particular, consists what grammarians call the *acute, or emphatic, accent*; οξύς τόνος; and in each little group, or clause, of monosyllabous words, *one* will commonly be found which especially bears this accent: thus, in the words, *it will hurt me*, the third will probably be emphatic, while the tones of the others will be more or less depressed.

Such is the case with monosyllables. But this distinguishing emphasis being indispensable for every word, except certain auxiliaries and enklitiks, its due observance must be provided for in *polysyllables* also: for as *Cicero* observes, *Ipsa natura, quasi modularetur hominum orationem, in omni verbo posuit acutam vocem. Ad Brut.* Now here the expedient of language is this: from among the several syllables of such words, to select *one*, which one shall bear the characteristic tone proper to the word, and which tone will be about the same that would belong to the word if it were a monosyllable. One syllable, then, in each



word is so selected, and will in general be pronounced both at the highest pitch, and with the greatest force, of all the syllables of that word. This syllable is said to have the *acute*, or *emphatic*, accent.

*Acute Ac-  
cent de-  
fined.*

It is, however, necessary to observe, with respect both to monosyllables and polysyllables, that the *essence* of the leading emphasis, or 'acute accent, does not lie in its being absolutely and always the tone of highest pitch. We shall find on careful observation, that not seldom the tone of some other syllable is really higher. This is especially the case in questions: for if I ask, *Is this vinegar?* it will easily be perceived, that the last syllable of the word *vinegar* will have the most elevated tone, though the first will nevertheless remain the emphatic syllable, and be said to have the acute accent<sup>1</sup>. This observation will conduct us to the true definition of the acute, or emphatic accent, namely; *That it is a characteristic pitch of tone, (being in most constructions, though not always, the highest in the word, if of more than one syllable, and) accompanied with a slightly increased loudness or strength of utterance, which tone being placed on some one syllable of each independent word, indicates, by force of usage, its distinctness as a word, together with its degree of relative significance, or weight, in the sentence.* This definition, which embraces monosyllables, may appear less simple than some others that have been offered: but I am persuaded, that none less discriminating

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<sup>1</sup> Even *Foster* seems to have erred here, for he takes this elevation of the last syllable in questions for the acute accent, as he does likewise that which characterizes the *Scotch* brogue.

will convey the whole truth of the matter, or avoid the prodigious perplexities in which the subject has been involved.

As we have spoken of the *melody* of speech, some *Distances in Melody of Speech.* inquiry may naturally be made, respecting the extent and quality of the musical distances of which that melody is composed. This, however, is a subject which has not been much investigated; and of the opinions which have been advanced respecting it, I believe some to be very erroneous. I can say myself, after many trials, that there is something in these distances very difficult to seize and discriminate to ones satisfaction. In the course of a sentence, the voice will no doubt range very often through almost its entire compass, whatever that may be, perhaps of a couple of octaves. But if we confine the question to the single distances between syllable and syllable, I am led to think that *Dionusios* was not much in error, when he asserted the prevailing distance, both in rising and falling, to be about that of the diatonic fifth, and therefore one embracing five notes on the scale. Διαλέκτου μὲν οὖν μέλος ἐνὶ μετρῆται διαστήματι, τῷ λεγομένῳ, Διὰ πέντε, ὡς ἐγγιστα; καὶ οὔτε ἐπιτείνεται πέρα τῶν τριῶν τόνων καὶ ἡμιτονίου ἐπὶ τὸ οὔν, οὔτε ἀνίσταται τοῦ χωρίου τούτου πλεῖον ἐπὶ τὸ βαρύν.

Very strangely, the acute accent has commonly, *Distinction of Accent from Quantity.* by modern writers been confounded, more or less, with the long syllabic time, though no two things can possibly in their nature be more distinct. For what two things can differ more obviously and essentially, than does either the pitch or the loudness of a sound, from its duration? One would have thought that in such a case confusion was impossible.



The source of these errors has been a practical ignorance of the distinction of long and short syllabic time. The modern nations of Europe, and our own pre-eminently, are accustomed to pay so little regard to this distinction, that they really have for the most part no clear sense of what it is. Nor is it a thing to be learnt in a day. We know that in the case of a young pupil in music, much attention and practice are required, before he can feel and express with exactness the relative value of the several notes, *minims*, *crotchets*, *quavers*, &c. Now syllables, if they have determinate time, are *notes*: long and short syllables are crotchets and quavers: and the power and habit of expressing their just value in this respect, whether in common speech, or in metre, can only be acquired, where it is not the vernacular practice, by especial study and exercise, as is done in music.

Prevailing  
ignorance  
of the na-  
ture of  
Quantity.

Of this the learned world seems hardly to have been aware: at least we find no corresponding practice in our schools and colleges, however zealous they may be about what they call quantity. There are no exercises in time: no counting, no rhythm. In consequence, a modern student is apt to think of quantity, if he at all distinguish it from accent, as of some arbitrary, or occult, quality in syllables, in virtue of which, without any difference of which either eye or ear is cognizant, one, as for instance the first of *nonus* or *fatum* is to be considered *long*, and another, as the first of *bonus* or *pater*, short; so that in consequence, one will serve at the end of an hexameter, while the other will not. To correct this evil some reformers propose reading *bon-us*; which if they do not double the consonant, and make *bonnus*, may perhaps be some improvement, as far as the short



syllable is concerned. Then as to the long syllable, it is suggested, and very properly, that the long vowel should have a sort of double sound, *noonus*, *factum*, as if it were a difthong. Now both these suggestions appear to be good as far as they go; still they do not, as I conceive, reach the essence of the thing. They go to improve our *enunciation* of the syllables, and certainly in this way to *facilitate* a correct observance of their time. But enunciation, however correct, must not in itself be confounded with time. Any syllable, of whatever letters composed, and how correctly soever articulated, may be pronounced longer or shorter at will: a naturally short syllable may be rested on and prolonged, and a naturally long one hurried over. The time of a syllable is a variable accident, conferred, in speech as in singing, by the utterer.

The essence of syllabic time lies in the relative duration which we actually allow, and by an habitual and almost unconscious mental process, count or measure out, to syllables, in pronouncing them. *Correct time, generally speaking, consists in our allowing the long syllable the same time in which we pronounce two short ones.* This is the point which is practically so little apprehended, and so much neglected. Let but the pupil accustom himself to count *three* to *nonus* and only *two* to *bonus*, making the first syllable of the former word equal in time to the whole of the latter, and he will then be in the way of understanding the matter. In every case, when he feels any difficulty in allotting its due time to a long syllable, let him fancy two short ones in its place, and make it synchronize with them. For instance, let him pronounce *voûr*

*Nature of  
Quantity.*

*isokhronously* with νόον, and δοῦλος with άνεμος, remembering the cadence, or double tone, involved in the *perispowmen*: λόγου with λόγιος: ανθρώπου with ουλομένην; and so on. By practice of this kind, the true nature and effect of the long syllable will come to be perceived; and this is, I think, the best method to that end that can be pursued.

Quantity  
confounded  
with Ac-  
cent.

Thus ignorant of the true nature of syllabic time, and with ears unaccustomed to distinguish and measure it, many moderns have come to the conclusion that it can, in effect, be nothing else than accent, or something inseparable from accent. They all but assert, that a syllable can be lengthened only by receiving the acute or emphatic accent. To attempt gravely to refute an opinion so extravagant as this, especially when applied to the ancient languages, would be nearly as absurd as the opinion itself: and it has already been abundantly exposed by *Foster* and other writers. It will be sufficient, in order to shew its absurdity, to remind the reader, that a classical word, however many syllables it contains, can have the acute accent only on *one* of them: as *Quintilian* observes: *Est in omni voce utique acuta, sed nunquam plus una*. Lib. i. cap. 5. If therefore this notion were correct, no word could have either more or less than one long syllable: whereas there is a plenty of polysyllabous words consisting of none but long syllables: abundance of others composed entirely of short syllables: and numberless others containing both short and long, but in which, however, the acute accent is often unluckily found on one of the short ones; as in, *άνμās, άνήμōs*, &c. So totally distinct is the classical long quantity from the acute or emphatic accent.



But this remark, being founded in the nature of things, applies in fact to modern languages as well as to the ancient: the emphatic accent not being necessarily or uniformly connected with a long time any more in one than in the other. I am aware that this assertion is opposed to high authority. *Johnson*, for instance, in his *Grammar*, observes that "pronunciation is just, when every letter has its proper sound, and every syllable its proper accent; or, which in *English versification is the same thing, its proper quantity.*" So then, according to this eminent writer, quantity and accent are, in our language, identical. But it is even more surprizing to observe the tenacity with which this error, for such assuredly it is, cleaves even to such a writer as *Foster*. On this point, his otherwise excellent *Essay* is all confusion. "We English," he says, "cannot well elevate a syllable without lengthening it, by which our acute accent and long quantity generally coincide, and fall together on the same syllable. If we pronounce the word *majesty*, we utter the first syllable with an acute higher tone and long, the two last with a grave lower tone and short: mājěstý." Now in the first place it seems a very odd assertion to make, either of ourselves, or any other people, that we cannot well elevate a syllable without lengthening it. What peculiarity in our organs can bring this to pass? Or how is it, that we find ourselves in no such predicament when singing? But this notion of the necessary coincidence of our accent with long time, is nothing but mistake and delusion, as any one will find who will be at the trouble to consult his ears. Mine at least inform me, that the three syllables of the word



*májesty* are most commonly pronounced by us, not as stated by our author, the first as long as the two others together, but in about equal times, 1, 2, 3 : at least I feel sure that the difference between the first syllable of this word and the second, is not the classical proportion of two to one, nor any thing like it. Take again such examples as the words, *píty*, *bódy*, *ámity*, and try whether the accent brings a double time to the first syllables. To my own ear it certainly does not ; those syllables seem to me as short, in point of time, as syllables well can be.

*Foster* again illustrates his view by reference to the line,

An hōněst man's the noblest work of God :

in which he marks the first syllable of the word *honest* as long, and the second as short. Here also he appears to mistake accent for time. In precise reversal of his statement, I should say, that in this line, if read as an Englishman of cultivated ear will read it, the first syllable of the word *honest*, though accented, will be short, counting only *one* ; and the second, though unaccented, long, counting *two*. Nor will this metrical irregularity affect the rythm ; for the arsis will in either case be on the first syllable of *honest*, and the thesis on the word *man* ; and whether the first or the second syllable of *honest* be lengthened, the interval of the arsis and thesis will be the same. Neither let an occasional occurrence of this kind be deemed a blemish in our verse ; for it is rather a beauty. In ancient verse, the place of the accent being comparatively free, that of the long syllable was rigorously determined ; and consequently, in metre of this kind the trokhay could not be substituted for

the iambos, there being an *antipathy*, as they called it, between these feet: in modern verse, on the other hand, the arrangement of the accents being more determined, in order to avoid an intolerable uniformity, that of the syllabic times is allowed greater licence.

Having thus endeavoured to explain the nature of accent, and especially to obviate the perplexity that has arisen from confounding it with syllabic time, I might proceed at once to notice its relation to metre. But as we have especially to do with Greek, there is one further point which will require some previous attention: I mean the particular objection which is raised against the ancient, or written *Greek* accent, as being inconsistent with the due observance of the syllabic time, and its consequent abandonment among us, in reading that language, in favour of the Latin method. For, verily, by a singular fate, the native accent of the Greeks, though carefully recorded in written characters, has been supplanted in its own mother-tongue by the Latin, while the Latin accent, though always unwritten, has not only maintained undisputed sway in its proper language, but succeeded, by an exterminating invasion, in establishing a complete dominion over its neighbour: a curious, though minor instance, of the tyrannous destiny of Rome.

*Greek Accents genuine.*

There was a time, indeed, when a portion of the learned world was inclined to deny altogether the *genuineness* of the Greek accent, as now written and printed; and when even Oxford editors went so far as to discard it from editions which issued from the press of that University. Into this controversy it is not my purpose now to enter, partly, as not having room for it, but more because it seems at present unnecessary. The conceit above alluded to, (for it



deserves no better name, sustained as it was by no single scholarlike argument, but by appeals to modern prejudice and ignorance alone,) has, I apprehend, given place to juster views; and as the accentual marks are now retained in all editions of any character, I shall content myself with referring the reader, for any further information which he may desire, to *Foster's* learned and elegant *Essay on Accent and Quantity*, a work which much deserves to be reprinted.

I shall assume it as certain, and indisputable by any scholar, both that the Greek accent, according to the most explicit testimony of ancient authors, both Greek and Latin, was governed by the syllabic time on a different principle from the Roman, to whose rules we have now subjected it; and likewise, that it corresponded, in the main, with that neglected system which we still see written; as is evinced by a number of conclusive proofs to be met with in ancient writers; not to mention the strong presumptive evidence implied in the mere fact of its being so written, and the additional argument arising from its notorious accordance with the pronunciation of the modern Greeks.

Assuming then the genuineness of the written Greek accent, let us proceed to examine the charge which may still be made in practice against it, of corrupting the quantity or syllabic time. But in doing so, let the reader bear in mind, that our present question being only between the Greek mode and the Latin, we are unconcerned with any objections, drawn from modern usage, to which both are equally liable.

*Greek and  
Latin Ac-  
cent com-  
pared.*

What then was the distinguishing difference between the accentual rules of these two ancient languages? Simply this; that whereas the Latin, as



every one knows, 'made the position of the acute accent in polysyllables, dependent on the quantity of the *penultima*, the Greek, on the contrary, made it dependent on that of the *ultima*. The common rule of Greek accent, in words of more than two syllables, is this: that if the last syllable be *long*, the accent shall be on the *last but one*, making the word *paroxyton*; but if the last be *short*, that the accent shall go back to the *last but two*, or *ante-penultima*, making the word *pro-paroxyton*; the quantity of the *penultima* being in neither case regarded. Such a practice must, of course, violate the Latin rule of accent continually; but does it follow that it violates quantity, or corrupts syllabic time?

In the Latin word *ánimus*, the accent remains fixed on the first syllable through all the cases, *ánimi*, *ánimo*, *ánimum*; but in the corresponding Greek word *άνεμος*, the long terminations of the genitive and dative draw it forward, as in *ανέμου*, *ανέμῳ*, while in the fourth case it retires again, *άνεμον*, because the *ultima* is short. Now it is objected that this proceeding lengthens, or tends to lengthen, the short *penultima* of *ανέμου*. It does so, I reply, if the acute accent lengthens, or tends to lengthen, every syllable on which it may be placed; but not else. This position, however, is utterly untenable in the ancient languages, and we have seen that it is untrue even in the modern. Moreover, in Latin, such a combination as *sēd āmās*, in accent and quantity exactly resembles *ανέμου*, yet is not objected to; and in Greek *εν τρώμῳ*, taken separately creates no difficulty; while *εντρώμῳ*, though consisting of precisely the same sounds, is disallowed, and pronounced by us *έντρομῳ*. Surely this is rather whimsical.

Practical  
objections  
to Greek  
Accent  
obviated.

So much for one half of the charge against the Greek usage, namely, that which relates to the laying the accent *on a short penultima*: the other, and probably the stronger part of it, respects the *not* placing it *on, but before the long penultima*; as in *ἐπαῖνος, μάλιστα*. And here let us in the first place remark, that this Grecian practice is at least very analogous with that of our own language, as well as of the German; perhaps indeed it may be regarded as something distinctive of the Teutonic dialects, to which the Greek seems nearest allied, while the Latin savours more of the Keltic. When we might say, *indústry, calúmny, galáxy*, we prefer retracting the accent to the first syllable; that is, we prefer the very Greek rule now objected to, to the Latin, which we have substituted for it. It may, however, be objected that the cases are not perfectly parallel, because, although in the English words above cited, the *natural* quantity of the penultimas is long, still we are not much accustomed to give them in utterance the proper long time; and therefore, that our usage, in this instance, is not a perfect illustration of the Greek. Certainly it is not; otherwise the existing difficulty respecting the Greek accent could hardly have been felt by us. But that, in fact, such long time may easily and pleasantly be conferred on penultimas so situated, other instances, from our own language, will readily exemplify. Such are many of our compound words, as *schoolmaster, landowner, primroses*. Some *phrases* will afford a still better model; as the last words of the following short sentence: Timothy is not so tall as *Ambrose is*; where, if well read, while the emphatic accent is laid on the first syllable of the word *Ambrose*, the second will, nevertheless, have a



double time, or one equal to the first two syllables of the foregoing word *Timothy*. Now the phrase *Ambrose is*, so pronounced, may, I think, in respect both of time and accent, be taken as a pretty fair representation of such a Greek word as *άνθρωπος*. Or let the reader take at once such single and simple English words as *májesty*, *stéadfastness*, *índustry*, and without at all altering their accentuation, only exercise himself in allotting to their penultimas the long or double time. In any or all of these ways, a conception of the thing may soon be acquired. There is no mystery in the matter; though, from want of use, some little practical difficulty may at first be felt.

It will also be a help in many cases to *imagine the syllables differently distributed*, as by annexing the short ultima to the following word. Thus, if we see difficulty in reading the line,

έρωτα μούνον ήχει,

let us suppose it arranged otherwise; as,

έρω ταμουνον ήχει.

Or take the line,

Βῆ δ' ακέων παρὰ θίνα πολυφλοίσβοιο θαλάσσης\*

re-arrange it thus, and the way to read it will be obvious:

Βῆδα κέων παρὰ θίνα πολυφλοίσβοι οθαλάσσης.

There now remains in it nothing that might not occur in Latin. Indeed, this suggestion appears to be of real importance in this matter, and in some measure a key to the present difficulty. There can be no doubt, that the ancients were accustomed to connect the final syllable more closely with the ensuing word than we



do. It is this which explains both the elision of final vowels, and the length by position of final consonants: and it is every way probable, that this same practice was a principal cause of carrying back the accent in the case before us.

Further  
illustra-  
tions.

As this essay may chance to meet with a reader or two who will take a practical interest in the above suggestions, for the assistance of such I offer a few further illustrations, drawn from our own language. The only syllables which we with any constancy lengthen, are such of our monosyllables as are naturally long, and happen likewise to be used with more or less emphasis. It is to these, therefore, or their compounds, that we must look, as English examples, though imperfect, of long syllabic time. As examples: pronounce λόγους somewhat as *héad-āche*, or *mád-hōuse*, or *píck-āxe*, carefully lengthening the second syllable; δούλους, as *sún-shīne*, or *shéep-föld*; έρωτα as *mádhōuse-bill*, or *píck-āxes*; άνθρωπος as *pénmānship*, or *úprīghtness*, or sometimes as *schóol-māster*<sup>1</sup>.

In like manner we may illustrate the pronunciation of the oxytons: αὐτός, as *hèreìn*, or *ūn-dóne*; αὐτοὺς, as *sixtéen*; δεξιός, as *grānd-papà* or *tāken-ín*; πονηρὸς, *the-sīxtéenth*; δουλωθέν, *qūite-ūndóne*, &c. And here let us observe, in passing, the accuracy of the Greek grammarians. When an oxyton is closely followed by another word, we see that they revert the position of the accent, marking it as grave. This is done because in such cases the tone is, in fact, depressed: and if we compare αὐτοὺς εἶδον with *sixteèn apples*, or *almòst dead*, we shall perceive that

<sup>1</sup> Or pronounce ἄνθρωπος coincidently with three even beats.

a similar affection of the accent takes place in both languages.

There is, besides, a set of *special paroxytons* having a short *ultima*, but these present no peculiar difficulty. Thus *ἐλπίδος* may be compared with *tōo-mány*, or *ōut-witted*.

This preliminary essay shall now be concluded Relation of  
Accent to  
Metre. by some brief notice of *the relations of accent to metre*. In this matter it is notorious to all who are competently acquainted with the subject, that there is a remarkable difference between the versification of ancient and of modern languages. In the latter it is deemed indispensable, that the acute or emphatic accent, should, for the most part, coincide with the long metrical places. In the ancient languages, on the contrary, but in the Greek especially, no such rule is found to prevail; the oxyton syllable occurring in all manner of positions, with much apparent indifference and irregularity. These facts are so obvious that few portions of verse, ancient or modern, could be produced, that would not readily illustrate them. Obvious also is the necessary result; namely, that each particular variety of *modern* metre will be attended with a somewhat constant form of *tune* or *melody*; its accents and cadences occurring, line after line, nearly in the same places: while on the other hand, the accentual melody accompanying any given form of ancient metre, was susceptible of immense variety; being nearly, if not quite, as unrestrained by any particular law, as the airs which may be composed in a given measure, in music. Such change the northern invasions introduced in the verse of Europe: to which also the muse of Hellas, long struggling with the flood of barbarism, at length reluctantly submitted.



In Greek this innovation appeared in the form of the doggerel verses which were called *political*, and may be traced in the writings of the *Byzantine* authors. *Foster* produces specimens from *Tzetzes*, such as this;

Ὅποσον δύναιτο λαβεῖν ἐκέλευε χρυσίον.

Κροῖσον κινεῖ πρὸς γέλωτα βαδίζει καὶ τῇ θεᾷ.

Here it will be perceived, that the accents play the same part which they do in modern verse; overruling the natural quantity, and superseding all full and exact observance of syllabic time. *Modern* Greek verse proceeds on the same plan, only with the addition of rhyme.

Ὡς πότε, τύχη, μὲ στεφάνους  
Σὺ τοὺς κακούργους νὰ κοσμήῃς;  
Καὶ μὲ ἀκτῖνας πολυπλάνους,  
Τὸν νοῦν ἡμῶν νὰ ἐκθαμβῇς;

The revolution is here complete. But in the age of *Tzetzes* they were conscious of the change that was taking place, and lamented it; as he does himself, complaining thus, in lines which shew that he could write very well in the ancient manner when he chose, of the vulgar muse, *μούσης αργυρτίδος*;

Ἡ τῶν ποδῶν εὐρύθμον οὐ τηρεῖ βάσιν.  
Καὶ τί γὰρ ἂν τις τεχνικῶ γράφοι μέτρον,  
Πόδας τε τηροῖ, πανταχοῦ, καὶ διχρόνους,  
Καὶ πάντα λεπτῶς, ὥς χρεῶν, ἀποξέοι,  
Ἰσων δοκούντων τεχνικῶν καὶ βαρβάρων;

Compari-  
son of An-  
cient and  
Modern  
Verse.

If, however, the question be raised of the respective intrinsic merits of these two systems, it will not be easy to determine it. It is, in fact, a matter of taste, of ear, of liking; and as in all other cases of this kind, our judgment will very much be swayed



by the power of habit. This being the case, most modern readers will probably hesitate very little, in giving the preference to that to which they have been accustomed. Yet if we aspire to form an opinion which shall be something more than a prejudice; one founded, not in our accidental tastes, but in the nature of things and of man; we shall not so easily rest satisfied in condemning the practice of such nations as the Greeks and Romans. Are not their works, those of the former especially, in all other surviving monuments, the acknowledged standards of good taste? Is it not from them that modern nations may almost be said to have derived their very conceptions of the beautiful? And though, from the fleeting nature of sound, that which is addressed to the ear is not capable of perpetuation like the solid objects of sight; and the musical and metrical performances of the ancients can therefore no longer be heard: yet as we know that they pursued these branches of the fine arts with the most ardent devotion, and most scrupulous refinement; any hasty decision, that their method was essentially bad and wrong, would surely be presumptuous. Let us consider that the ancients, though having in their languages a perfect facility of cultivating that fixed and formal sort of metrical melody which now pleases us, yet deliberately preferred that looser and freer kind which their works exhibit. Shall we really think, that had we been at the elbow of *Homer*, or *Virgil*, *Pindar*, or *Horace*, we could have suggested to those accomplished authors an improved system of versification for their native tongue?

Yet nothing less than this has, in fact, been the presumption of many eminent scholars. Without a

*Erroneous  
views of  
Vossius,  
&c.*

shadow of evidence or authority, beyond the *arbitrium suarum aurium*, their own fancy that it would sound well, they prescribe to us their novel modes of reading the classics. Thus, according to *Vossius*, the beginning of the *Æneid* should be read in this way:

'Arma virúmque canó Trojaé qui primus ab óris,  
Italiám fató profugús, Lavinaque vénit, &c.

violating, in almost every other word, the unquestionable rules of Latin accent. And exactly on the same principle, *Daves* (*Misc. Crit.* p. 191.) favours us with the following scheme for reading the iambik trimeter:

'Ηκώ νεκρών κευθμώνα, καί σκοτού πυλας  
Λιπών ἰν' ἄδης χώρις ὠκισταί θεων, &c.

Now as to proofs or arguments from antiquity in favour of this proposed method, we do not find the learned author attempting to produce any<sup>1</sup>; although, with a dogmatic confidence somewhat amusing, he says, "Rationem accentuum a poetis Atticis servatam, libet hic exponere." (p. 189.) But independently of the pure gratuitousness of this accentual scheme, or rather, I should say, of its absolute repugnance to the whole mass of ancient evidence relating to the subject, let me ask, whether any thing, which, if carried into practice, would be more subversive of the beauty of ancient verse, was ever imagined? For the ever-varying, and truly melodious cadence of those inimitable compositions, it goes to substitute such a monotonous and wretched jingle, as would scarcely be endurable for twenty successive lines.

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<sup>1</sup> That this scheme has no analogy with the doctrine of *accental arsis* before noticed, will be evident on a moment's reflection. That placed the arsis on the *first* syllable of an iamb or anapaist; this would place it on the *last*.



Reject we then this flimsy conceit, as being both false to antiquity, and practically worthless. Nor will we further attempt to discuss the comparative intrinsic merits of the two methods of verse which have been under our consideration, I mean the ancient and the modern. Practically, as respects the reading of Greek among ourselves, whether in metre or prose, there are but two courses; namely, that of continuing to read it, as we commonly do, agreeably to the Latin accent; or returning once more to the guidance of the written Greek accent. The advantages attending the former method, beside that of its present prevalence, are these: that by throwing the accent more frequently on long syllables, it renders the due observance of the syllabic times, *to us*, at least, somewhat more easy; and likewise, produces a form of metrical cadence more conformed to our own usage, and therefore more immediately agreeable to us. And some perhaps might argue, that not only with reference to our own habits and prejudices, but to nature itself, the Greek principle of accentuation, which dissevers so indifferently the acute from the long time, was not altogether a happiness of that language. At least it must be admitted, that the Latin practice, which the Greeks themselves admitted to a considerable extent, was of the two the *easier*: and this to us, who study these as dead languages, is a consideration of some weight.

But on the other hand, by abandoning the utterance of the written accent, we lose in the first place the satisfaction of maintaining, in this respect, the actual pronunciation of the ancients, which to many minds may be something considerable, as I confess it is to my own. We also lose, as far as our spoken

*The practical ques-  
tion of the  
Greek  
Accent.*



Greek is concerned, the convenience of the numerous distinctions which the accents create between words otherwise similar. Then in respect to the delight of the ear, it cannot be denied, that the Greek accentuation presents a very agreeable variety, whereas the Latin method is extremely heavy and monotonous, as having no oxytons. The former *Dionusios* commends very justly; saying, αἱ προσφῳδαὶ διάφοροι κλέπτουσι τὴν ποικιλίαν τὸν κόρον; while the inferiority in this respect, of the latter, is frankly acknowledged by *Quintilian*, though a patriotic *Roman*: *Sed accentus quoque, cum rigore quodam tum similitudine ipsa, minus suaves habemus; quia ultima syllaba nec acuta unquam excitatur, nec flexa circumducitur, sed in gravem, vel duas graves, cadit semper. Itaque tanto est sermo Græcus Latino jucundior, ut nostri poetæ quoties dulce carmen esse voluerunt, illorum id nominibus exornent.* Lib. XII. Cap. x. The Romans, therefore, delighted to transfer into their own language, that very accentuation which we banish from its native tongue.

And even in respect to that particular kind of cadence which we now affect, that, namely, which arises from the coincidence of the emphasis with the long syllable; in many instances the Greek accent will produce this, where the Latin would fail to do so; as, for example, in this line:

Ερῶ τε, δῆτα, κ' οὐκ ἐρῶ

or in these:

Βοᾷ μὲν ὄρκους, ἀνακαλεῖ δὲ δεξιᾷς  
Πίστιν μεγίστην, καὶ θεοὺς μάρτύρεται,  
Ὅτις ἀμοιβῆς ἐξ ἰάσονος κυρεῖ.

To these arguments in favour of observing the ancient Greek accent, we may add, that it is only in so doing that we can enjoy, in Greek verse, any thing beyond a merely *fortuitous* melody. That Greek poetry was not composed with any view to the Latin accent is certain; and it is therefore equally so, that if, when we substitute that accent for the Greek, the verse shall still exhibit any accentual beauty, that merit will be due to chance only, or to the inextinguishable grace of the language. On the other hand, the written accent expresses a melody which the poets and orators composed with careful study. In such a melody we may well believe that there must be a latent beauty and perfection, which though not immediately apparent to foreign and unaccustomed ears, will gradually reveal itself to the patient votary of the *Hellenik* muse.

The great objection, of course, to which the practice now advocated is liable, is its alleged violation of quantity. According to the *true* sense of these terms, we have already seen that this charge is groundless: but in the sense commonly intended, a moment's reflection will shew not only that it is groundless, but that it may be retorted with its whole weight on those who advance it. To *make a false quantity* passes no doubt for a serious fault in all good schools: but what does this phrase commonly mean? Does it mean, as it ought, the uttering of a syllable without a due observance of its relative *time*? Not at all, as we have seen above. Such observance of time is never attempted, nor thought of. Know then, gentle reader, that in *Latin*, to make a false quantity, means to place the accent otherwise than as the quantity of the syllables requires, according to the rules of that lan-



guage, that it should be placed. Thus if a boy say, *éternus*, placing the accent on the first syllable, he will be obnoxious to this charge, because the Latin rule imposes the accent on the long penultima. This is not amiss: but the misfortune is, that if this same notion be applied to Greek, we must conclude that our scholars are taught to make false quantities almost every other word. For is not a boy taught to say, *ανθρώπος*, with the accent on the penultima, though the Greek rule requires, that when the last syllable is short, the accent shall be placed on the ante-penultima? And is he not taught to say *άνεμου*, with the accent on the ante-penultima, while the law of the language requires, the last being long, that it should be on the penultima? A truly singular method this of *observing the quantity*, it must be confessed: systematically to place the accent precisely where the quantity demands, by the rules of the language, that it should not be placed! This objection, therefore, if it means anything, recoils on those who raise it. But, in fact, their untenable position drives them into absurdity. They stickle for the Greek quantity against the Greek accent, as if they could be opposed to each other: meanwhile they equally violate both. For in Latin, though we totally neglect the real quantity, we are correct in the accent; but in Greek, forsooth, while we are equally negligent of the quantities, we entirely subvert the accentuation, under the pretence of observing them.

Enough, I trust, has been said to bespeak for this subject a candid and unprejudiced consideration; and to whatever of argument in favor of an observance of the Greek accent has been adduced, the author begs to add the statement, that having himself grown pretty



familiar with its use, he finds it neither difficult nor disagreeable, though its effect in verse is certainly very different from our own.

If, however, *in a practical point of view*, the revival of the ancient Greek accent in its full extent should still be deemed inexpedient, advantage might, perhaps, be derived from a *partial* return to it. Such partial employment of it might be guided by this consideration, that Greek accentuation divides itself into two branches; the ordinary and the extraordinary; the rule and the exceptions. For the Greek *rule*, we might then, if judged expedient, continue to substitute the Latin, and so far abide by the now universal practice of western Europe; considering, that whether the Latin rule be, or be not, the better *in natura rerum*, it is unquestionably that which, from its tendency to combine the accent with the long quantity, will generally appear the more easy and agreeable to nations pursuing the modern method of versification. At the same time we might obtain the principal advantages which confessedly resulted from the Greek practice; namely, those useful distinctions, and that agreeable variety, of which the Romans felt the want; by calling into use that extensive system of accents *extraordinary*, perispomens, oxytons, and paroxytons, from which those advantages chiefly sprung. The utterance of these would certainly, after a little practice, not be found either difficult or unpleasant, but much the contrary. My own opinion, however, is now decided in favour of an observance of the Greek method throughout: the pursuit of which will, at any rate, afford excellent practice in elocution.

It may be proper, in conclusion, just to notice, *Metrical* that beside the emphasis of grammatic accent, of *Emphasis*.

which we have been speaking, there is such a thing as a certain metrical or rythmical emphasis, which is distinct from it. This would be a slight stress recurring at certain intervals in recognition of the progress of the metre or rythm. It is analogous to what modern musicians sometimes, though improperly call accent; and all that need here be said of it, is that it must ever be kept entirely subordinate to the proper accent of speech. An example of this may be seen in the following line :

*Χαίρετε δαίμονες οἱ Λεβαδείαν Βοιώτιον οὐθαρ ἀρούρης*  
 : : : | : : : | : : : | : : : |

where, though the first three feet appear as daktules, yet as they represent anapaests, some slight stress or emphasis must distinguish their second syllables, though these be both short and unaccented, since they both fall in the long metrical places, and correspond with the rythmical movements.

# Ἡ ΦΑΙΣΤΙΩΝΟΣ ΕΓΧΕΙΡΙΔΙΟΝ.

## ΠΕΡΙ ΜΕΤΡΩΝ.

### ΚΕΦΑΛΑΙΟΝ ΠΡΩΤΟΝ.

#### ΠΕΡΙ ΣΥΛΛΑΒΩΝ.

ΒΡΑΧΕΙΑ εστι συλλαβὴ ἡ ἔχουσα βραχὺ φωνῆεν, ἢ βραχυνόμενον, μὴ ἐπὶ τέλους λέξεως, οὕτως ὡς μὴ εἶναι μεταξὺ τούτου τοῦ φωνήεντος καὶ τοῦ ἐν τῇ ἐξῆς συλλαβῇ, σύμφωνα πλείονα ἑνὸς ἀπλοῦ, ἀλλ' ἦτοι ἓν, ἢ μηδὲ ἓν.

Μακρά εστι συλλαβὴ ἡ ἔχουσα μακρὸν φωνῆεν, ἢ μακρινόμενον, ἢ μίαν τῶν καλουμένων διφθόγγων, οὕτως ὡς ἐξῆς εἶναι σύμφωνον, ἦτοι τελικὸν αὐτῆς τῆς συλλαβῆς, ἢ τῆς ἐξῆς ἀρκτικὸν, διον, θῆς, θῶς, ναῦς, παῖς· εἰ δὲ μὴ, οὐκ εἰσὶν ἀντικρυς μακραί, ἀλλὰ κοιναί, ὡς ἐξῆς ῥηθήσεται.

Θέσει δὲ μακραί γίνονται, ὅταν βραχέος ὄντος ἢ βραχυνομένου φωνήεντος, σύμφωνα πίπτῃ μεταξὺ αὐτοῦ τε καὶ τοῦ τῆς ἐξῆς συλλαβῆς φωνήεντος, πλείονα ἑνὸς ἀπλοῦ, ἢ ἓν διπλοῦν. Γίνεται δὲ τοῦτο κατὰ πέντε τρόπους, καὶ αἰὶ ραδίως. Ἦτοι γὰρ λήγει εἰς δύο σύμφωνα, διον,

Τίρυνς, οὐδέ τι τεῖχος ἐπήρκεσε·

και,



καὶ κείνος ἐν σάλεσιν πολλοῖς ἤμενος ἀμάκαρς ἀνὴρ<sup>1</sup>.  
καὶ Τιμοκρέων ἐν τοῖς ἐπιγράμμασι,

ἢ συμβουλεύειν χέρς ἀπο, νοῦς δὲ πάρα.  
καὶ Εμπεδοκλῆς,

Ἄλς ἐπάγῃ ῥιπῆσιν, ἕως μένος ἡέλιαιο.

Ἡ ἐν τῇ ἐξῆς ἐστὶ ταῦτα συλλαβῇ, ὅιον, Ἑ-κτωρ.  
Ενθα καὶ δεῖ παρατηρεῖν, μὴ τὸ μὲν πρότερον  
ἀφῶνον ἦ, τὸ δὲ δεύτερον ὑγρόν· αἱ γὰρ τοιαῦται  
κοιναί, ὡς ἐξῆς εἰρήσεται. Ἡ λήγει μὲν εἰς ἓν,  
ἔχει δὲ καὶ τὴν ἐξῆς ἀρχομένην ἀπὸ ἐτέρου, ὅιον,  
άλ-λος. Ἡ εἰς διπλοῦν λήγει, ὅιον, ἔξ. Ἡ τὴν  
ἐξῆς ἔχει ἀπὸ διπλοῦ ἀρχομένην, ὅιον, ἐ-ξω.

Κοινὴ γίνεται συλλαβὴ κατὰ τρόπους τρεῖς·  
ἢτοι ὅταν μακρῷ φωνήεντι, ἢ διχρόνῳ μηκνυμένῳ,  
ἢ διφθόγγῳ, ἐπιφέρηται φωνήεν· ὅιον,

Ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον, ὃς μάλα πολλὰ  
Πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε·  
καί,

τοῦ κέρα ἐκ κεφαλῆς ἐκκαϊδεκάδωρα πεφύκει.

Ῥᾶον μὲν οὖν γίνεται ἡ τοιαύτη κοινὴ, εἴγε ἡ  
συλλαβὴ εἰς μέρος λόγου εἴη πεπερατωμένη, ὡς  
ἐν τοῖς προκειμένοις παραδείγμασι· σπανιώτερον δὲ  
ἐπὶ μέσης λέξεως. Οὐ μὲν ἀλλ' ὁμῶς εὐρίσκεται,  
καὶ μάλιστα ἐν τοῖς ἄλλοις μέτροις· ἐν μὲν ἱαμβικῷ,  
Αἰσχύλος ἐν Νιόβῃ,

Ἰστρος τοιαύτας παρθένοὺς λοχεύεται·

<sup>1</sup> This line is here given in the form in which *Apollonios Duskolos* appears to cite it from *Alkman*. Καὶ κείνος ἐν σάλεσιν ἤμενος ἀμάκαρς ἀνὴρ. *Gaisford*: but it still appears to need some correction.

καὶ Σοφοκλῆς,

Οὐδ' ἂν τοιαύτην γλῶσσαν·

καὶ μὴν καὶ Αριστοφάνης,

Εἴπερ ποιήσω.

Εν δὲ ἰωνικῷ τῷ ἀπὸ μείζονος, Σωτάδου ἐξ Ἀδώνιδος  
τόδε,

Τίνα τῶν παλαιῶν ἱστοριῶν θέλετ' εσακοῦσαι.

Εν δὲ ἀντισπαστικῷ Ἀνακρέοντος,

Ἴκου νῦν ἐπὶ Ληθαίου.

Εν δὲ τοῖς ἐπεσι σπανιώτερον οὕτως· ὥς τὸ τοῦ Ἀρ-  
χελάου ὄνομα Σοφοκλῆς ἐν ταῖς ἐλεγείαις οὐκ ᾤετο  
εγχωρεῖν "οὐτ' εἰς ἔπος οὐτ' ἐλεγείαν." Φησὶ γοῦν,

Ἀρχελέως· ἦν γὰρ σύμμετρον ᾧδε λέγειν.

Καὶ Παρθένιος δὲ ἐπικήδειον εἰς Ἀρχελαΐδα γράφων  
ἐλεγειακόν, τὸν τελευταῖον μόνον στίχον ἱαμβικὸν  
ἐποίησεν, ἐν ᾧ τὸ ὄνομα ερεῖν ἐμελλεν,

Ἀμυσχρὸν οὐνομ' ἔσσετ' Ἀρχελαΐδος.

Διὰ τοῦτο καὶ παρ' Ὀμήρῳ συστέλλομεν τὴν

Πηνελέοιο ἀνακτος.

Ῥίνθων μὲν γὰρ, καὶ ἐν ἱάμβῳ, ἐπισημασίας ηξίωσε  
τὸ τοιοῦτον· ἐν γὰρ Ορέστη δράματι φησὶν,

Ὡς σε Διόνυσος αὐτὸς ἐξώλη θείη·

Ἰθ', Ἰππώνακτος τὸ μέτρον οὐδέν μοι μέλει.

Καὶ Εὐριπίδης ἐν Ἑκάβῃ,

Πάθη ταλαίνης ἐξαπαλλάξαι ζῆσ<sup>2</sup>.

Ὅμῳς μέντοι καὶ ἐν ἐπεσιν εὐρίσκεται, ὥς παρὰ  
Θεοκρίτῳ,

Ὑψηλᾶς, ἐς πόντον ὀρώων, αἶεδε τοιαυτα.

<sup>2</sup> ζῶης. Gaisf.

καὶ παρ' Ὀμήρῳ,

Οἷδ' ἀρετὴν οἷός εσσι, τί σε χρὴ ταῦτα λέγεσθαι·

καὶ παρ' Ἀνακρέοντι ἐν ἐλεγείαις,

Οὐδὲ τί τοι πρὸς θυμόν, ὁμῶς γε μὲν ὡς ἀδοιάστως.

Ἐπὶ μὲν γὰρ τῶν τοιούτων,

Σοὶ ναῖουσ' ὑποφῆται ἀνιπτόποδες χαμαιεῦναι·

καὶ πάλιν,

Ἐδμεναι δία σύες χαμαιεννάδες αἰὲν ἔδουσιν·

ἴσως διὰ τὸ φαντασίαν τινὰ παρέχειν τοῦ ἀπηρε-  
τίσθαι τὴν λέξιν ἐν τῷ χαμαί, ὡς μία ἢ χαμαὶ  
ἀκούεται. Τῇ μέντοιγε ΥἼ διφθόγγῳ εἰς παρακο-  
λουθήσῃ τὸ τοιούτον, τελείως τραχὺς ὁ στίχος  
γίνεται· διον,

Ἐκτορ, υἱὲ Πριάμοιο.

Δεύτερος δὲ ἐστὶ τρόπος, ὅταν βραχεῖ, ἢ βραχυ-  
νομένῳ φωνήεντι, ἐπιφέρηται ἐν τῇ ἐξῆς συλλαβῇ  
σύμφωνα δύο, ὧν τὸ μὲν πρῶτον ἄφωνόν ἐστι, τὸ  
δὲ δεύτερον ὑγρόν· διον, ὄ-πλον, ἄ-κρον

Πάτροκλε, μοὶ δειλῇ.

Ὅταν δὲ τὸ προηγούμενον ἡμίφωνον ἦ, οὐκέτι κοινή  
ἐστὶν ἢ προκειμένη, ἀλλὰ τελέως μακρά. Προτάσ-  
σεται δὲ ἡμίφωνον ὑγροῦ, τὸ μὲν Μ τοῦ Ν, διον,  
αμνός· τὸ δὲ Σ τοῦ Μ, διον, εσμός· καὶ τὸ Σ τοῦ  
Λ, κατὰ πάθος, ὡς ἐν τῷ μάσλης· καὶ σπανίως  
τοῦ Ν, ὡς ἐν τῷ Πάσνης καὶ Μάσνης, ἃ δὲ ονόματα  
παρὰ Ξάνθῳ εἰσὶν ἐν τοῖς Λυδιακοῖς. Ἡδὲ μέντοι ἢ  
διὰ τοῦ ΜΝ σύνταξις ἐποίησέ που καὶ βραχεῖαν, ὡς  
παρὰ Κρατίνῳ ἐν Πανόπταις,

Ἀλλοτριογνώμοις, ἐπιλήσμοσι, μνημονικοῖσι·



καὶ παρ' Επιχάρμῳ ἐν Μεγαρίδι,

Εὐνμος, καὶ μουσικὰν ἔχουσα πᾶσαν φιλόληρος<sup>1</sup> ἡχή·  
καὶ παρὰ Καλλιμάχῳ,

Τῶς μὲν ὁ Μνησαρχεῖος ἔφη ξένος.

Εὰν μέντοι ἐν τῇ προτέρᾳ συλλαβῇ τελικὸν ἢ τὸ  
ἄφωνον, τῆς δὲ δευτέρας ἀρχικὸν τὸ ὑγρὸν, οὐκέτι  
γίνεται κοινὴ συλλαβή, ἀλλ' ἀντικρυς μακρά· ὥς  
παρὰ Ἀλκαίῳ,

Ἐκ με λάσας αλγέων·

καὶ παρ' Ὀμήρῳ,

Ἐκ ρ' ασαμίνθου βάντες.

Φησὶ δὲ ὁ Ἡλιόδωρος, τὸ Μ ἐπιφερόμενον ἀφώνῳ  
ἦττον τῶν ἄλλων ὑγρῶν κοινὰς ποιεῖν ἐν τοῖς ἐπεσι  
συλλαβάς. Διὰ τοῦτο καὶ Κρατῖνος ἐν τοῖς Χείρωνσι  
πεποίηκε,

Σκῆψιν μὲν Χείρωνες ἐλήλυμεν, ὥς ὑποθήκας·

ἀντὶ τοῦ ἐληλύθαμεν· ὅπερ ἐξηλέγξαμεν ψεῦδος  
ὄν. Πρὸς γὰρ τῷ μυρίαν εἶναι τὴν χρῆσιν παρὰ  
τοῖς ἄλλοις, ἐδείξαμεν ἔτι καὶ παρ' αὐτῷ τῷ Κρατίνῳ  
πολλάκις οὔσαν, ὥς ἐν Κλεοβουλίναις,

Ἔστιν ἄκμων καὶ σφῦρα νεανία εὐτριχι πῶλῳ·

καὶ πάλιν ἐν Πανόπταις,

Κρανία δισσὰ φορεῖν, οφθαλμοὶ δ' οὐκ ἀριθμητοί<sup>2</sup>.

καὶ πάλιν ἐν Ὠραῖς,

Οὐδὲ πρὸς εἶδος ἀρ' ἦν οὐδὲν προσιδόντι τεκμαρτόν.

Ἀλλως τε καὶ τὸ ἐλήλυμεν ἐδείξαμεν καὶ ἐν ἄλλοις

<sup>1</sup> φιλ. MSS. φιλόληρος Gaisf. The Scholiast calls this metre trochaïk, but Gaisford adopts a different distribution of it.

<sup>2</sup> Ἀριθ. MSS. ἀριθματοὶ Gaisf.

μέτροις συνήθως αυτοῖς λεγόμενον, ὡς παρ' Αἰαΐω  
 ἐν Κύκνω,

Κύκνου δὲ πρῶτα πρὸς δόμους ἐλήλυμεν·

παρ' ᾧ καὶ τὸ δεύτερόν ἐστιν ἀκολουθῶς πρόσωπον,

Τοιοῦδε φωτὸς πρὸς δόμους ἐλήλυτε.

Τρίτος δέ ἐστι τρόπος, ὅταν βραχεῖα συλλαβὴ  
 τελικὴ λέξεως ἦ, μὴ ἐπιφερομένων τῶν τῆς θέσεως  
 μακρᾶς ποιητικῶν συμφώνων, ἀλλ' ἥτοι ἐνός, ἢ μηδε-  
 νός· ὡς ἐν τῷ

Ὅι δὲ μέγα ἰάχοντες ἐπέδραμον·

ἢ,

Αὐτὰρ ἐπεὶ Δαναῶν γένετο ἰαχὴ τε·

καί,

Νέστορα δ' οὐκ ἔλαθεν ἰαχὴ, πίνοντά περ ἔμπης.

Ἀλλὰ τὰ γ' ἄσπαρτα καὶ ἀνήροτα πάντα φύονται.

Καὶ μὲν οἱ Λύκιοι τέμενος τάμον.

Ενταῦθα καὶ εἰς μέρος λόγου ἡ κοινὴ ἐληξε, καὶ  
 εἰς τὴν τοῦ ποδὸς τελευταίαν· αἱ γὰρ ἄλλαι κοιναί,  
 αἳ εἶπον, ἀρκτικαὶ ποδῶν ἦσαν· αὕτη δὲ, καὶ τοῦ  
 ποδὸς καὶ τῆς λέξεως ληκτικὴ· λέγω δὲ, ἢ ΜΕΝ.

## ΚΕΦ. Β.

## ΠΕΡΙ ΣΥΝΕΚΦΩΝΗΣΕΩΣ.

ΣΥΝΕΚΦΩΝΗΣΙΣ ἐστὶν ὁπόταν δύο συλλαβαὶ σύμφωνον μὴ ἔχουσιν μεταξὺ ἀλληλῶν, ἀντὶ μιᾶς παραληφθῶσι.

Τρόποι δέ εἰσι τῆς συνεκφωνήσεως οἶδε.

Ἡ γὰρ δύο μακραὶ εἰς μίαν μακρὰν παραλαμβάνονται, οἷον

Ἡ οὐχ ἄλις ὅττι γυναικας ἀνάλκιδας ἡπεροπενέεις·  
καὶ πάλιν,

Βουκόλ' ἐπεὶ οὔτε κακῶ.

Ἡ βραχεῖα καὶ μακρὰ εἰς μίαν μακράν·

Πλέων ἐπὶ οἶνοπα πόντον.

Ἡ δύο βραχεῖαι εἰς μίαν μακράν·

Νέα μὲν μοι κατέαξε Ποσειδάων ἐνὶ πόντῳ.

Ἡ δύο βραχεῖαι εἰς μίαν βραχεῖαν· ὅπερ ἐν τοῖς ἄλλοις ἐνρίσκεται μέτροις, ὡς παρὰ Σωτάδῃ ἐν τῇ Ἰλιάδι·

Σείων μελίην Πηλιάδα δεξιὸν κατ' ὦμον.

Ἐν δὲ τοῖς ἔπεσι σπανίως· ὥσπερ Κριτίας, ἐν τῇ εἰς Ἀλκιβιάδην ἐλεγείᾳ, οὐκ ᾤετο ἐγχωρεῖν τὸ τοῦ Ἀλκιβιάδου ὄνομα· φησὶ γὰρ ἐν ἐκείνῃ οὕτως·

Καὶ νῦν Κλεινίου υἱὸν Ἀθηναῖον στεφανώσω,

Ἀλκιβιάδην νέοισιν ὑμνήσας τρόποις.

Οὐ γὰρ πως ἦν τούνομ' ἐφαρμόζειν ἐλεγείῳ·

Νῦν δ' ἐν ἱαμβείῳ κείσεται οὐκ ἀμέτρως.



Εστι μέντοι καὶ ἐν ἑπεί, ὡς παρὰ Κορίννη ἐν τῷ  
πέμπτῳ,

Ἡ διανεκῶς ἔνδεις, οὐ μὰν πάρος ἦσθα Κόριννα·  
καὶ παρὰ Πραξιίλλῃ ἐν διθυράμβοις, ἐν ᾧ ἐπι-  
γραφομένη Ἀχιλλεύς·

Ἀλλὰ τεὸν οὐποτε θυμὸν ἐνὶ στήθεσιν ἔπειθον.

Τὰ μὲν γὰρ τοιαῦτα,

Ὡχ' ἑκατόγχειρον καλέσας· εἰς μακρὸν Ὀλυμπον<sup>1</sup>.  
Θῖν' ἐφ' ἁλὸς πολιῆς·

οὐ μᾶλλον συνεκφώνησιν ἔχει ἢ συναλοιφήν.

Εστι δ' ὅπου καὶ βραχεῖα καὶ μακρὰ ἀντὶ βρα-  
χείας παραλαμβάνεται, ὡς ἐν τῷ,

Δενδρέῳ ἐφεζόμενοι ὅπα λειριόεσσαν ἱεῖσι·  
καὶ

Χρῦσεῳ ἀνὰ σκήπτρῳ.

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<sup>1</sup> Εἰς μακ. Ὀλ. Gaisf. omits.

ΚΕΦ. Γ.

ΠΕΡΙ ΠΟΔΩΝ.

Εκ τῶν συλλαβῶν εἰσιν οἱ πόδες· ὧν,  
Δισύλλαβοι μὲν τέσσαρες·

δίχρονος μὲν εἷς·

εκ δύο βραχειῶν, ὁ ΠΥΡΡΙΧΙΟΣ·

τρίχρονος δὲ δύο

εκ μακρᾶς καὶ βραχείας, ὁ ΤΡΟΧΑΙΟΣ·

εκ βραχείας καὶ μακρᾶς, ὁ ΙΑΜΒΟΣ·

τετράχρονος δὲ εἷς·

εκ δύο μακρῶν, ὁ ΣΠΟΝΔΕΙΟΣ.

Τρισύλλαβοι, οἱ τούτων διπλασίονες, ὅκτω·

τρίχρονος, εἷς·

εκ τριῶν βραχειῶν, ὁ ΤΡΙΒΡΑΧΥΣ, ὁ καὶ ΧΟΡΕΙΟΣ·

τετράχρονος δὲ τρεῖς·

εκ μακρᾶς καὶ δύο βραχειῶν, ὁ ΔΑΚΤΥΛΟΣ·

εκ βραχείας καὶ μακρᾶς καὶ βραχείας, ὁ ΑΜΦΙΒΡΑΧΥΣ·

εκ δύο βραχειῶν καὶ μακρᾶς, ὁ ΑΝΑΠΑΙΣΤΟΣ·

πεντάχρονος δὲ, οἱ ἴσοι τούτοις, τρεῖς·

εκ βραχείας καὶ δύο μακρῶν, ὁ ΒΑΚΧΕΙΟΣ·

εκ μακρᾶς καὶ βραχείας καὶ μακρᾶς, ὁ ΑΜΦΙΜΑΚΡΟΣ ἢ  
ΚΡΗΤΙΚΟΣ·

εκ δύο μακρῶν καὶ βραχείας, ὁ ΠΑΛΙΜΒΑΚΧΕΙΟΣ·

ἑξάχρονος δὲ εἷς·

εκ τριῶν μακρῶν, ὁ ΜΟΛΟΤΤΟΣ.

Τετρασύλλαβοι δὲ, οἱ τούτων διπλασίονες, εκκαίδεκα· ὧν,

τετράχρονος εἷς·

εκ τεσσάρων βραχειῶν, ὁ ΠΡΟΚΕΛΕΥΣΜΑΤΙΚΟΣ·

πεντάχρονοι δὲ τέσσαρες·

εκ μακρᾶς καὶ τριῶν βραχειῶν ὁ ΠΑΙΩΝ ΠΡΩΤΟΣ·

εκ βραχείας καὶ μακρᾶς καὶ δύο βραχειῶν, ὁ ΠΑΙΩΝ ΔΕΥΤΕΡΟΣ·

εκ δύο βραχειῶν καὶ μακρᾶς καὶ βραχείας, ὁ ΠΑΙΩΝ ΤΡΙΤΟΣ·

εκ τριῶν βραχειῶν καὶ μακρᾶς, ὁ ΠΑΙΩΝ ΤΕΤΑΡΤΟΣ·

ἑξάχρονοι δὲ ἕξ·

εκ δύο βραχειῶν καὶ δύο μακρῶν, ὁ ΙΩΝΙΚΟΣ ΑΠ' ΕΛΑΣΣΟΝΟΣ·

εκ βραχείας καὶ δύο μακρῶν καὶ βραχείας, ὁ ΑΝΤΙΣΠΑΣΤΟΣ·

εκ δύο μακρῶν καὶ δύο βραχειῶν, ὁ ΙΩΝΙΚΟΣ ΑΠΟ ΜΕΙΖΟΝΟΣ·

εκ μακρᾶς καὶ βραχείας καὶ μακρᾶς καὶ βραχείας, ΤΡΟΧΑΙΚΗ ΤΑΥΤΟΠΟΔΙΑ, ἢ ὁ ΔΙΤΡΟΧΑΙΟΣ·

εκ βραχείας καὶ μακρᾶς καὶ βραχείας, καὶ μακρᾶς, ΙΑΜΒΙΚΗ ΤΑΥΤΟΠΟΔΙΑ, ἢ ὁ ΔΙΑΜΒΟΣ·

εκ μακρᾶς καὶ δύο βραχειῶν καὶ μακρᾶς, ὁ ΧΟΡΙΑΜΒΟΣ·

ἑπτάχρονοι δὲ τέσσαρες·

εκ βραχείας καὶ τριῶν μακρῶν, ὁ ΕΠΙΤΡΙΤΟΣ ΠΡΩΤΟΣ·

εκ μακρᾶς καὶ βραχείας καὶ δύο μακρῶν, ὁ ΕΠΙΤΡΙΤΟΣ ΔΕΥΤΕΡΟΣ, ἢ ΤΡΟΧΑΙΚΗ ἙΠΤΑΣΗΜΟΣ, ἢ ΚΑΡΙΚΟΣ·

εκ δύο μακρῶν καὶ βραχείας καὶ μακρᾶς, ὁ ΕΠΙΤΡΙΤΟΣ ΤΡΙΤΟΣ, ἢ ΙΑΜΒΙΚΗ ἙΠΤΑΣΗΜΟΣ, ὁ καὶ ῬΟΔΙΟΣ·

εκ τριῶν μακρῶν καὶ βραχείας, ὁ ΕΠΙΤΡΙΤΟΣ ΤΕΤΑΡΤΟΣ· ἢ ΑΝΤΙΣΠΑΣΤΙΚΗ ἙΠΤΑΣΗΜΟΣ, ὁ καὶ ΜΟΝΟΓΕΝΗΣ·

οκτάχρονος εἷς·

εκ τεσσάρων μακρῶν, ὁ ΔΙΣΠΟΝΔΕΙΟΣ, ἢ ΣΠΟΝΔΕΙΑΚΗ ΤΑΥΤΟΠΟΔΙΑ.



## ΚΕΦ. Δ.

## ΠΕΡΙ ΑΠΟΘΕΣΕΩΣ ΜΕΤΡΩΝ.

ΑΚΑΤΑΛΗΚΤΑ καλεῖται μέτρα, ὅσα τὸν τελευταῖον πόδα ὀλόκληρον ἔχει· ὅιον, ὡς ἐπὶ δακτυλικοῦ,

Μῶσ' ἄγε, Καλλιόπα, θύγατερ Διός.

ΚΑΤΑΛΗΚΤΙΚΑ δὲ ὅσα μεμειωμένον ἔχει τὸν τελευταῖον πόδα· ὅιον ἐπὶ ιαμβικοῦ,

Χαίροισα νύμφα, χαιρέτω δ' ὁ γαμβρός·

ενταῦθα γὰρ ἡ ΒΡΟΣ τελευταία συλλαβὴ ἀντὶ ὅλου ποδὸς ιαμβικοῦ κεῖται.

Εὰν δὲ τρισύλλαβος ἦ ὁ ποῦς ὁ τὸ μέτρον συνιστὰς, δύνатаи καὶ παρὰ δύο συλλαβὰς εἶναι τὸ καταληκτικόν· ὅιον, ἐπὶ δακτυλικοῦ,

Εν δὲ Βατουσιάδης·

ενταῦθα γὰρ ἡ ΔΗΣ συλλαβὴ ἀντὶ τρισυλλάβου κεῖται δακτυλικοῦ. Ἐπὶ δὲ τῶν τοιούτων, τὸ μὲν παρὰ συλλαβὴν καλεῖται καταληκτικὸν εἰς δισύλλαβον· τὸ δὲ παρὰ δύο συλλαβὰς, καταληκτικὸν εἰς συλλαβήν.

ΒΡΑΧΥΚΑΤΑΛΗΚΤΑ δὲ καλεῖται, ὅσα ἀπὸ διποδίας ἐπὶ τέλους ὅλῳ ποδὶ μεμείωται· ὅιον, ἐπὶ ιαμβικοῦ,

Ἀγ' αὐτ' εἰς οἶκον τὸν κλησίππῳ·

ενταῦθα γὰρ ὁ ΣΙΠΠΩ ποῦς ἀντὶ ὅλης ιαμβικῆς κεῖται διποδίας.

ΥΠΕΡΚΑΤΑΛΗΚΤΑ δὲ ὅσα πρὸς τῷ τελείῳ προσέλαβε μέρος ποδός· ὅιον ἐπὶ ιαμβικοῦ,

Εἰμ' ὥστ' ἀπ' υσσάκῳ λυθεῖσα·

τοῦτο γὰρ πλείονι συλλαβῇ περιττεύει. Δύναται μὲν οὖν καὶ δισυλλάβῳ περιττεῖν, ὅποταν ἐκάτερος τῶν ἐν τῇ συζυγίᾳ ποδῶν τρισύλλαβος ᾦ· ὅιον, ἐπὶ αναπαιστικοῦ,

Ἄδ' Ἀρτεμις, ὦ κόραι·

τοῦτο γὰρ πρὸς τῇ ὁλοκλήρῳ συζυγίᾳ, δισύλλαβον ἔσχε τὸν τελευταῖον, ὅπερ αναπαίστου μιᾷ ἐνδεὶ συλλαβῇ· Καλοῦνται δὲ ταῦτα πάντα αποθέσεις.

Παντὸς μέτρον ἀδιάφορός ἐστιν ἡ τελευταία συλλαβή, ὥστε δύνασθαι εἶναι αὐτὴν καὶ βραχεῖαν καὶ μακράν· ὅιον,

Ἄλλοι μὲν ῥα θεοὶ τε καὶ ἀνέρες ἵπποκορυσταὶ  
Ἑυδὸν παννύχιοι, Δία δ' οὐκ ἔχε νήδυμος ὕπνος·

ἐν μὲν γὰρ τῷ προτέρῳ, μακρά ἐστιν ἡ τελευταία συλλαβή, ἐν δὲ τῷ δευτέρῳ βραχεῖα.

Πᾶν μέτρον εἰς τελείαν περατοῦται λέξιν, ὅθεν ἐπὶ ληπτὰ ἐστὶ τὰ τοιαῦτα Σιμωνίδου ἐκ τῶν ἐπιγραμμάτων·

Ἡ μέγ' Ἀθηναίοισι φόως γένεθ' ἡνίκ Ἀριστο-  
γείτων Ἴππαρχον κτεῖνε, καὶ Ἀρμόδιος·  
καὶ πάλιν Νικομάχου, τοῦ τὴν περὶ ζωγράφων ἐλεγείαν πεποιηκότος·

Ἵουτος δὴ σοὶ ὁ κλεινὸς ἀν' Ἑλλάδα πᾶσαν Ἀπολλό-  
δωρος· γινώσκεις τούνομα τοῦτο κλύων.

Ταῦτα μὲν οὖν ἐγένετο διὰ τὴν τῶν ὀνομάτων ἀνάγκην· οὐ γὰρ ἐνεχώρει. Ἐνία δὲ καὶ παίζουσιν οἱ κωμικοί, ὡς Εὐπολις ἐν Βάπταις·

Ἀλλ' οὐχὶ δυνατόν ἐστιν· οὐ γὰρ, ἀλλὰ προ-  
βούλευμα βαστάζουσι τῆς πόλεως μέγα.

ΚΕΦ. Ε.  
ΠΕΡΙ ΙΑΜΒΙΚΟΥ.

Το ιαμβικὸν δέχεται κατὰ μὲν τὰς περιττὰς χώρας, τοῦτ' ἐστὶ, πρώτην, τρίτην, πέμπτην, ἱάμβον, τρίβραχυν, σπονδεῖον, δάκτυλον, ἀνάπαιστον· κατὰ δὲ τὰς ἀρτίους, τοῦτ' ἐστὶ, δευτέραν, τετάρτην, ἕκτην, ἱάμβον, τρίβραχυν, καὶ ἀνάπαιστον· τοῦτον δὲ παρὰ μὲν τοῖς κωμικοῖς, συνεχῶς· παρὰ δὲ τοῖς ἱαμβοποιοῖς καὶ τραγικοῖς, σπανιώτερον. Ὅτε μὲν οὖν ἀκατάληκτόν ἐστιν, ἐπὶ τῆς τελευταίας τὸν ἱάμβον δέχεται μόνον, ἢ τὸν πυρρίχιον διὰ τὴν ἀδιάφορον· ὅτε δὲ καταληκτικὸν, τὸν ἱάμβον παραλήγοντα, (ἢ σπανίως τρίβραχυν) ὥστε γίνεσθαι τὴν κατακλεῖδα ἥτοι ἀμφίβραχυν, ἢ βακχεῖον.

Εστὶ δὲ ἐπίσημα ἐν αὐτῷ, ἀκατάληκτα μὲν δίμετρα, ὅσα τὰ Ἀνακρεοντεῖα ὅλα ἄσματα γέγραπται· ὅιον,

Ερῶ τε δῆτα κόνκ ἐρῶ,  
Καὶ μαίνομαι κόν μαίνομαι·

Τρίμετρα δὲ, ὡς τὸ,

Εστὲ ξένοισι μειλίχοις εὐκότες.

Τετράμετρα δὲ, ὅιον τὸ τοῦ Ἀλκαίου,

Δέξαι με κωμάζοντα, δέξαι, λίσσομαί σε, λίσσομαι.

Καταληκτικὰ δὲ, δίμετρα μὲν, ὡς τὸ καλούμενον Ἀνακρεοντεῖον· ὅιον,

Ὅ μὲν θέλων μάχεσθαι,  
Πάρεστι γὰρ, μαχέσθω.



Τρίμετρα δὲ, ὅιον τὸ τοῦ Αρχιλόχου,

Οἶμος κακοῦ δὲ γήραος καθαιρεῖ.

Τετράμετρα δὲ, ὅιον τὸ τοῦ Ιππώνακτος,

Εἰ μοι γένοιτο παρθένος καλή τε καὶ τέρπεινα.

Εστὶν ἐπίσημον ἐν ακαταλήκτοις καὶ τὸ καλούμενον χωλόν· ὅπερ τινὲς μὲν Ιππώνακτος, ἄλλοι δὲ Ανανίου ἔνρημά φασιν εἶναι. Διαφέρει δὲ τοῦ ὀρθοῦ, ἢ ἐκεῖνο μὲν τὸν τελευταῖον ἱάμβον ἔχει, ἢ πυρρίχιον διὰ τὴν ἀδιάφορον· τοῦτο δὲ ἢ σπονδεῖον ἢ τροχαῖον· καὶ ὅτι ἐκεῖνο μὲν ἐπὶ τῶν παραληγόντων μετὰ τῶν δισυσλλάβων δύο, ἱάμβου καὶ σπονδείου, δέχεται καὶ τρισυσλάβους, τὸν δάκτυλον, τὸν τρίβραχυν, καὶ τὸν ἀνάπαιστον· τὸ δὲ χωλόν οὐ δέχεται τοὺς παραλήγοντας τρισυσλάβους πόδας, οὔτε δάκτυλον, οὔτε τρίβραχυν, οὔτε ἀνάπαιστον· ἀλλὰ μάλιστα μὲν ἱάμβον, ὅτε καὶ εὐπρεπὲς ἐστίν, ὥς το,

Ἀκούσαθ' Ιππώνακτος· οὐ γὰρ ἀλλ' ἤκω·

έσθ' ὅτε καὶ σπονδεῖον, ὅτε καὶ τραχύτερον γίνεται, ὥς τὸ,

Εἰς ἄκρον ἔλκων, ὥσπερ ἀλλᾶντα ψύχων.

Επειδὴ δὲ πᾶσα μέτρου ἀρχὴ ἀδιάφορος, καὶ ὁ ἱάμβος ἐδέξατο ἐν ἀρχῇ τὸν σπονδεῖον. τούτου δὲ κοινωνήσαντος τῷ μέτρῳ, καὶ οἱ αὐτοῦ λυθέντες ἐκοινώνησαν, δάκτυλος, φημί, καὶ ἀνάπαιστος· (ὁ γὰρ χορεῖος τοῦ ἱάμβου ἐστὶ λύσις). Εἰ τοίνυν τὸν σπονδεῖον ἐν ταῖς ἀρτίαις οὐ δέχεται, οὐδὲ τὸν ἀπ' αὐτοῦ λυθέντα ἀνάπαιστον οφείλει δέχεσθαι. Παρὰ μὲν οὖν τοῖς ἱαμβοποιοῖς τοῦτο σώζεται·

παρὰ δὲ κωμικοῖς, οὐ λίαν αντιποιοιμένοις συμμε-  
τρίας, οὐκέτι. Τὸν δὲ τροχαῖον, ὅς αντιπαθεῖ τῷ  
ιάμβῳ, παρητήσαντο. Ἐυρίσκεται δὲ παρὰ τοῖς  
κωμικοῖς συνεχῶς ὁ ἀνάπαιστος· τὸν γὰρ βίον  
ὄντοι μιμούμενοι, θέλουσι δοκεῖν διαλελυμένως δια-  
λέγεσθαι, καὶ μὴ ἐμμέτρως· ὁ δὲ ἀνάπαιστος δια-  
λελυμένην ποιεῖ τὴν φράσιν διὰ τὸ τετράσημον.  
Ἰαμβοποιοὶ μέντοι καὶ τραγωδιοποιοὶ, ὥς μὴ ὄντες  
τοιούτοι, οὐ συνεχῶς κέχρηται.

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## ΚΕΦ. 5.

## ΠΕΡΙ ΤΡΟΧΑΙΚΟΥ.

Το τροχαϊκὸν κατὰ μὲν τὰς περιττὰς χώρας  
δέχεται τροχαῖον, τρίβραχυν καὶ δάκτυλον· κατὰ  
δὲ τὰς ἀρτίους, τούτους τε, καὶ σπονδεῖον καὶ ἀνά-  
παιστον. Ὅτε δὲ ἐστὶ καταληκτικὸν, τὸν παρα-  
λήγοντα μάλιστα μὲν τροχαῖον δέχεται, ἐστὶ δὲ  
ὅτε καὶ τρίβραχυν· εἰ δὲ ἡ βραχυκατάληκτον, οὐ  
βούλεται τὸν παραλήγοντα τετράσημον ἔχειν.

Ἐστὶ δὲ ἐπίσημα ἐν αὐτῷ καταληκτικά· δι-  
μετρον μὲν καταληκτικὸν, τὸ καλούμενον Εὐριπι-  
δεῖον, ἢ ληκύθιον· δῖόν ἐστι,

Νῦν δέ μοι πρὸ τειχέων  
Θούριος μολὼν Ἀρης.

Τρίμετρον δὲ καταληκτικὸν, δῖόν ἐστι τὸ Ἀρχι-  
λόχον, ὃ τινες ἀκέφαλον ἱαμβικὸν καλοῦσι·

Ζεῦ πάτερ, γάμον μὲν οὐκ ἐδαισάμην.

Τετράμετρον δὲ καταληκτικὸν, δῖον,

Ερξίη, πῇ δῆτ' ἀνολβος αθροΐζεται στρατός.

Τοῦτο δὲ τὸ τετράμετρον γίνεται καὶ χωλὸν, τοῦ  
παρατελεύτου ποδὸς σπονδείου γενομένου, δῖόν ἐστι  
καὶ το,

Μὴ προτίμα δῆτ', ἐμέ χρὴ τῷ σκότῳ δικάζεσθαι.

Καὶ τῷ πενταμέτρῳ δὲ, καίπερ ὄντι ὑπερμέτρῳ,



πολλοὺς κεχρῆσθαι συμβέβηκεν· δῖόν ἐστι καὶ τὸ  
Καλλιμάχου,

Ἐρχεται πολὺς μὲν Αἰγαῖον διατμήζας ἀπ' οἰνηρῆς Χίου.

Ἐστι δὲ ἐν αὐτῷ ἐπίσημον καὶ τὸ δῖμετρον βραχυ-  
κατάληκτον, τὸ καλούμενον ἰθυφαλλικόν, ᾧ πρῶτος  
μὲν Ἀρχίλοχος κέχρηται, συζεύξας αὐτῷ δακτυ-  
λικόν τετράμετρον, οὕτως.

Ουκέθ' ὁμῶς θάλλεις ἀπαλὸν χροῶ·  
κάρφεται γάρ ἡδὴ.

Οἱ δὲ μετὰ ταῦτα καὶ ἐπήγαγον αὐτὸ ἱαμβεῖον,  
ὥσπερ ὁ Καλλίμαχος,

Ἑρμᾶς ὅπερ Φεραῖος ἀνέει θεός,  
ἐμὲ τῷ φνυγαίχμα.

Ὅμοίως δὲ καὶ τὸ τετράμετρον βραχυκατάληκτον  
ἐπίσημόν ἐστιν· δῖον,

Οὐδ' Ἀμειψίαν ὀράτε πτωχὸν ὄντ' ἐφ' ἡμῖν.

Καὶ τῶν ἀκαταλήκτων δὲ τὸ τετράμετρον ἐνδοξόν  
ἐστιν· δῖον τουτὶ τοῦ Ἀνακρέοντος,

Κλῦθί μεν γέροντος, εὐέθειρα χρυσόπεπλε κούρα.

Τὰ μὲν οὖν ἐπισημότατα ἐν αὐτῷ ταῦτά ἐστι.  
Τῷ δὲ δακτύλῳ τῷ κατὰ τὰς περιττὰς ἐμπίπτοντι  
χώρας, ἥκιστα οἱ ἱαμβοποιοὶ ἐχρήσαντο ποιηταί·  
σπανίως δὲ καὶ οἱ τραγικοί· οἱ δὲ κωμικοὶ συνεχῶς,  
ὥσπερ καὶ ἐν τῷ ἱαμβικῷ, τῷ ἐπὶ τῆς ἀρτίου ἀνα-  
παίστῳ. Ἐκάτερον γὰρ ἄλογον· οὔτε γὰρ ἐν τῷ  
ἱαμβικῷ ἐχρῆν ἀνάπαιστον (εἶναι)<sup>1</sup> ἐπὶ τῆς ἀρτίου

<sup>1</sup> Εἶναι or ἔχειν seems required by the sense, but is not in the copies.

χώρας, ἐφ' ἧς οὐδὲ σπονδεῖος ἐγχωρεῖ, οὐ λύσις ἐστὶν ὁ ἀνάπαιστος· οὔτε ἐν τῷ τροχαϊκῷ, ἐπὶ τῆς περιττῆς, τὸν δάκτυλον, ἐφ' ἧς οὐδὲ σπονδεῖος ἐγχωρεῖ, οὐ ὁμοίως λύσις ὁ δάκτυλος. Ἐτι μέντοι καὶ ἐν τοῖς καταληκτικοῖς καὶ ὁ τρίβραχυς ἐγχωρεῖ, καθάπερ προειρήκαμεν, οὐ μόνον ὁ τροχαῖος, ὥς τινες οἰοῦνται. Παράδειγμα τόδε,

Τῶν πολιτῶν ἄνδρας ὑμῖν δημιουργοὺς ἀποφανῶ·

τῆς γὰρ κατακλείδος οὔσης, ΑΠΟΦΑΝΩ, δῆλον ὥς ὁ παρακείμενος ποῦς, ΑΠΟΦΑ, ἐστὶ τρίβραχυς, ὥς προεῖρηται.

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## ΚΕΦ. Ζ.

## ΠΕΡΙ ΔΑΚΤΥΛΙΚΟΥ

Το δακτυλικὸν δέχεται δακτύλους καὶ σπονδείους κατὰ πᾶσαν χώραν, πλὴν τῆς τελευταίας· ἐπὶ ταύτης δε, εἰ μὲν ἀκατάληκτον εἴη, δάκτυλον ἔξει, ἢ διὰ τὴν ἀδιάφορον, κρητικόν· εἰ δὲ καταληκτικόν, τὰ ἀπ' αὐτοῦ μεμειωμένα, ἥτοι συλλαβῇ, ἢ δύο συλλαβαῖς· καὶ τὸ μὲν καλεῖται καταληκτικόν εἰς συλλαβὴν, τὸ δὲ καταληκτικόν εἰς δισύλλαβον.

Επισημότατα δέ ἐστιν ἐν αὐτῷ, τό τε ἑξάμετρον καταληκτικόν εἰς δισύλλαβον, το καλούμενον ἔπος· ὄιον,

Μῆνιν αἶεδε, θεά, Πηληϊάδεω Ἀχιλῆος·

ἐπὶ γὰρ τῆς ἐσχάτης λέξεως, τῆς ΛΗΟΣ, λείπει ὁ δάκτυλος μιᾷ συλλαβῇ.

Καὶ τὸ πεντάμετρον καταληκτικόν εἰς δισύλλαβον, τὸ καλούμενον Σιμμιεῖον· ὄιον,

Χαῖρε ἀναξ ἔταρε, ζαθέας μάκαρ ἦβας.

Καὶ τὸ τετράμετρον καταληκτικόν εἰς δισύλλαβον, ᾧ πρῶτος μὲν ἐχρήσατο Ἀρχίλοχος ἐν Ἐπωδοῖς, ὄιον,

Φαινόμενον κακὸν οἶκαδ' ἄγεσθαι.

Ὑστερον δὲ καὶ Ἀνακρέων τούτῳ τῷ μέτρῳ ὅλα ἄσματα συνέθηκεν·

Ἄδυμελὲς χαρίεσσα χελιδοῖ·



καί,

Μνᾶται δηῦτε φαλακρὸς Ἀλεξίς.

Ταῦτα μὲν οὖν τῶν εἰς δισύλλαβον καταληκτικῶν παραδείγματα· τῶν δ' εἰς συλλαβὴν, τῷ μὲν πενθημιμερεῖ, πρὸς δύο ποσὶν οὐσῶν τῶν συλλαβῶν, Ἀρχίλοχος κέχρηται ἐν ἐπωδῷ· ὅιον,

Εν δὲ βατουσιάδῃς·

τῷ δὲ ἐφθημιμερεῖ Ἀλκμάν,

Ταῦτα μὲν ὥς ἂν ὁ δῆμος ἅπας·

Καὶ τῶν ἀκαταλήκτων δὲ, τὸ τετράμετρον μὲν Ἀρχίλοχος ἐνδοξον ἐποίησε, διὰ τὸ προτάζειν αὐτὸ τροχαϊκοῦ τοῦ καλουμένου ἰθυφαλλικοῦ, ὅπως·

Ουκέθ' ὁμῶς θάλλεις ἀπαλὸν χρῶα·

Κάρφεται γὰρ ἡδῆ.

Ἀλκμάν δὲ καὶ ὅλας στροφὰς τούτῳ τῷ μέτρῳ κατεμέτρησε·

Μῶς' ἄγε, Καλλιόπα, θύγατερ Διὸς,

Ἀρχ' ἐρατῶν ἐπέων, ἐπὶ δ' ἕμερον

Ὑμνον, καὶ χαρίεντα τίθει χορόν.

Ταῦτα μὲν οὖν κοινὰ δακτυλικά. Τὰ δὲ Αἰολικά καλούμενα τὸν μὲν πρῶτον ἔχει πόδα πάντως ἓνα τῶν δισυλλάβων αδιάφορον, ἢ τοι σπονδεῖον, ἢ ἱάμβον, ἢ τροχαῖον, ἢ πυρρίχιον· τοὺς δὲ ἐν μέσῳ δακτύλους πάντας· τὸν δὲ τελευταῖον, πρὸς τὴν ἀπόθεσιν, δάκτυλον μὲν, ἢ κρητικόν, διὰ τὸ τῆς τελευταίας αδιάφορον, εἰς ἀκατάληκτον ἢ· εἰς δὲ καταληκτικόν, καὶ τὰ ἀπὸ τούτου μεμειωμένα, εἰς δισύλλαβον καὶ συλλαβὴν. Τὸ μὲν οὖν Αἰολικὸν ἔπος τὸ καταληκτικὸν τοιοῦτόν ἐστι·

Κέλομαί τινα τὸν χαρίεντα Μένωνα καλέσσαι,  
 Εἰ χρη<sup>1</sup> συμποσίας ἐπ' ὄνασιν ἐμοὶ γεγενῆσθαι.

Πεντάμετρα δὲ καταληκτικὰ εἰς δισύλλαβον·

Τέω σ', ὦ φίλε γαμβρέ, καλῶς εἰκάσδω;  
 Ορπακι βραδινῷ σε μάλιστ' εἰκάσδω.

Τὸ δὲ τετράμετρον·

Θυρωρῷ πόδες ἐπτορόγνιοι,  
 Τὰ δὲ σάμβαλα πεντεβόεια,  
 Πίσυγγοι δὲ δέκ' ἐξεπόνασαν.

Τῶν δὲ ακαταλήκτων, τὸ μὲν πεντάμετρον κα-  
 λεῖται Σαπφικὸν τεσσαρεσκαίδεκάσύλλαβον, ὃ τὸ  
 δεύτερον Σαπφούς ὅλον γέγραπται·

Ηράμαν μὲν ἐγὼ σέθεν, Ατθί, πάλαι πόκα.

Τὸ δὲ τετράμετρον ακατάληκτον ἐστὶ τοιοῦτον·

Ερος δ' αὐτε μ' ὁ λυσιμελὴς δονεῖ,  
 Γλυκύπικρον, ἀμάχανον ὀρπετον.  
 Ατθί, σοὶ δ' ἐμέθεν μὲν ἀπήχθετο  
 Φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν ποτῇ.

Εἰστι δὲ τινα καὶ λογαοιδικὰ καλούμενα δακτυ-  
 λικά, ἅπερ ἐν μὲν ταῖς ἄλλαις χώραις δακτύλους  
 ἔχει, τελευταίαν δὲ τροχαϊκὴν συζυγίαν. Εἰσὶ  
 δ' αὐτῶν ἐπισημότατα, τό τε πρὸς δύο δακτύλοις  
 ἔχον τροχαϊκὴν συζυγίαν, καλούμενον δὲ Αλκαϊκὸν  
 δεκάσύλλαβον·

Καὶ τις ἐπ' ἐσχατιαῖσιν οικεῖς·

καὶ τὸ πρὸς τρισὶ, καλούμενον Πραξιλλεῖον·

Ω διὰ τῶν θυρίδων καλὸν ἐμβλέποισα,  
 Παρθένε τὰν κεφαλάν, τὰ δ' ἐνερθε νύμφα.

<sup>1</sup> Εχρῆν or ἔχρη, some MSS.

## ΚΕΦ. Η.

## ΠΕΡΙ ΑΝΑΠΑΙΣΤΙΚΟΥ.

Το αναπαιστικὸν, κατὰ πᾶσαν χώραν, δέχεται σπονδεῖον, ἀνάπαιστον, σπανίως δὲ καὶ προκελευσματικόν· παρὰ δὲ τοῖς δραματοποιοῖς, καὶ δάκτυλον. Εἰσι δὲ αὐτοῦ αποθέσεις ἑξ, κατὰ συζυγίαν διαιρουμένου· ὑπερκατάληκτος εἰς δισύλλαβον, ὑπερκατάληκτος εἰς συλλαβὴν, ἀκατάληκτος· καταληκτικὴ εἰς δισύλλαβον, καταληκτικὴ εἰς συλλαβὴν, βραχυκατάληκτος.

Επισημότατον δὲ ἐν αὐτῷ ἐστὶ τὸ τετράμετρον καταληκτικὸν εἰς συλλαβὴν, τὸ καλούμενον Ἀριστοφανεῖον·

‘Ὅτ’ ἐγὼ τὰ δίκαια λέγων ἦνθουν, καὶ σωφροσύνη νενόμιστο.  
Κέκληται δὲ Ἀριστοφανεῖον, οὐκ Ἀριστοφάνους αὐτὸ ἐυρόντος πρώτου, ἐπεὶ καὶ παρὰ Κρατίνῳ ἐστί·

Χαίρετε δαίμονες, οἱ Λεβαδεῖαν Βοιώτιον οὔθαρ αρούρης·  
ἀλλὰ διὰ τὸ τὸν Ἀριστοφάνην πολλῷ αὐτῷ κεχρῆσθαι. Καὶ πρὸ Κρατίνου παρ’ Ἐπιχάρμῳ, ὃς καὶ ὅλα δύο δράματα τούτῳ τῷ μέτρῳ γέγραφε, τοὺς τε Χορεύοντας, καὶ τὸν Ἐπινίκιον. Ἀριστόξενος δὲ, ὁ Σελινούντιος, Ἐπιχάρμου πρεσβύτερος ἐγένετο ποιητῆς, οὗ καὶ αὐτὸς Ἐπίχαρμος μνημονεύει ἐν Λόγῳ καὶ Λογίνῃ,

‘Οἱ τοὺς ἰάμβους καττὸν ἀρχαῖον τρόπον,  
‘Ὅν πρᾶτος εἰσηγήσαθ’ Ὀριστόξενος·



καὶ τούτου τοίνυν τοῦ Ἀριστοξένου μνημοιεύεται  
τινα τούτῳ τῷ μέτρῳ γεγραμμένα·

Τίς ἀλαζονίαν πλείσταν παρέχει τῶν ἀνθρώπων; τοὶ μάντις.

Τὸ μέντοι τὸν σπονδεῖον ἔχον, ἀλλὰ μὴ τὸν ἀνά-  
παιστον παραλήγοντα, εἰσὶν οἱ Λακωνικὸν καλοῦσι,  
προφερόμενοι παραδείγματα·

Ἀγετ' ὦ Σπάρτας ἐνοπλοὶ κούροι, ποτὶ τὰν Ἀρεως κίνασιν.

Ὅτι μέντοι καὶ ἐν τῷ Ἀριστοφανεῖῳ καλουμένῳ  
αδιαφόρως εὐρίσκεται ὁ παραλήγων ἀνάπαιστος, ἡ  
σπονδεῖος, δηλώσει Κρατῖνος· εἰς γὰρ τοὺς Οδυσ-  
σέας εἰσβάλλων, τούτῳ τῷ μέτρῳ ἐχρήσατο·

Τίνες αὐτὸν πόντον κατέχουσ' αὔραι; νέφος οὐράνιον τόδ' ὀρῶμαι.

Ἐποίησε δέ τινα στίχον καὶ σπονδεῖῳ τῷ παρα-  
λήγοντι κεχρημένον·

Ὡς ἂν μᾶλλον τοῖς πηδαλίοις ἢ ναῦς ἡμῶν πειθαρχῇ.

Περὶ μὲν οὖν τοῦ τετραμέτρου ταῦτα. Τῷ δὲ  
τριμέτρῳ Σιμμίας ὁ Ῥόδιος ὅλον ποιημάτιον ἐγρα-  
ψεν, ὥς τὸ

Ἰστία ἄγνὰ ἀπ' ευζείνων μέσα τοίχων.

Τὸ δὲ δίμετρον καταληκτικὸν καλεῖται μὲν πα-  
ροιμιακόν, διὰ τὸ παροιμίας τινὰς ἐν τούτῳ τῷ  
μέτρῳ εἶναι· ὅιον,

Πότε δ' Ἀρτεμις οὐκ ἐχόρευσε·

Καὶ κόρκορος ἐν λαχάνοισιν.

Ἀλλὰ παροιμίαι εἰσὶ καὶ ἐπικαὶ καὶ ἱαμβικαί, καὶ  
οὐ τούτου τοῦ μέτρου μόνου, ὥστε οὐκ εἰκότως  
αὐτὸ μόνον παροιμιακὸν καλοῦσι. Κρατῖνος δὲ ἐν  
Οδυσσεύσι συνεχεῖ αὐτῷ ἐχρήσατο·

Σιγάν νυν, ἅπας ἔχε σιγάν·  
 Καὶ πάντα λόγον τάχα πεύσει.  
 Ἡμῖν δ' Ἰθάκη πατρίς ἐστι,  
 Πλέομεν δ' ἅμ' Ὀδυσσεὶ θείῳ.

Πρῶτος δ' Ἀρχίλοχος ἐχρήσατο τῷ μεγέθει τούτῳ,  
 ἐν τοῖς τετραμέτροις προτάξας αὐτὸ τοῦ ἰθυφαλ-  
 λικοῦ. Τὸ γὰρ

Ερασμονίδῃ Χαρίλαε

ἐφθημιμερές ἐστιν ἀναπαιστικόν. Ἐχρήσατο δέ τῳ  
 πρώτῳ ποδὶ καὶ ἰάμβῳ, ὥς καὶ ἐκ τοῦ παραδείγματός  
 ἐστι δῆλον· καὶ σπονδείῳ,

Δήμητρί τε χεῖρας ἀνέξων.

Ἀναπαίστῳ δέ τῳ πρώτῳ ἐπὶ δύο μόνον στίχων  
 κεχρηῆσθαι δοκεῖ·

Ερέω πολὺ φίλταθ' ἐταίρων·

καὶ πάλιν,

Φιλέειν στυγνὸν περ εὐόντα.

ταῦτα δὲ ἀμφοτέρα κατὰ συνεκφώνησιν ἰάμβον ἔχει  
 τὸν πρῶτον πόδα.

Τῷ δ' ἀναπαιστικῷ ὑποστέλλοιτο ἂν καὶ τὸ  
 προκελευσματικὸν ὑπ' ἐνίων καλούμενον, ὅιον τὸ  
 τετράμετρον τοῦτο τὸ Ἀριστοφάνειον,

Τίς ὄρεα βαθύκομα τά δ' ἐπέσσυτο βροτῶν·

γίνεται γὰρ, ἐκάστου τῶν πρώτων τριῶν ποδῶν  
 ἀναπαίστων λελυμένου εἰς τὸν προκελευσματικόν,  
 τετράμετρον<sup>1</sup> ἀκατάληκτον ἀναπαιστικόν. Τινὲς δὲ  
 αὐτὸ κατὰ πόδα διαιροῦντες, πυρρίχαικόν καλοῦσι·  
 τοῖς δὲ χαριεστέροις δοκεῖ ἀναπαιστικὸν εἶναι, ἀντὶ

<sup>1</sup> Τέτραμ. Some MSS. have δίμετρον, which Gaisford adopts.

ἐκάστου αναπαίστου προκελευσματικοῦ παραλαμ-  
βανομένου ἐπὶ τῶν ἄλλων χωρῶν· ἐπὶ δὲ τῆς τε-  
λευταίας φυλαττομένου αὐτοῦ καθαροῦ, καὶ μὴ  
λελυμένου.

Ὡσπερ δὲ ἐν τῷ δακτυλικῷ ἦν τι λογαοιδικόν,  
οὕτω καὶ τοῖς ἀναπαιστικοῖς, τὸ εἰς βακχεῖον περαι-  
ούμενον· οὗ ἐστὶν ἐπισημότερον τὸ μετὰ τέσσαρας  
πόδας αὐτὸν ἔχον τὸν βακχεῖον, ὧν ὁ πρῶτος γί-  
νεται σπονδεῖος καὶ ἰάμβος. Καλεῖται μὲν οὖν Ἀρ-  
χεβούλειον, ἀπὸ Ἀρχεβούλου τοῦ Θηβαίου ποιητοῦ  
χρησαμένου αὐτῷ κατακόρως· γέγραπται δὲ καὶ  
Καλλιμάχῳ·

Ἀγέτω θεὸς, οὐ γὰρ ἔχω δίχα τῶδ' αἰδεῖν.

Τοῦτο μὲν οὖν ἀπὸ ἀναπαίστου· ἀπὸ δὲ σπονδείου,

Νύμφα, σὺ μὲν ἀστερίαν ὑφ' ἅμαξαν ἤδη.

ἀπὸ δὲ ἰάμβου,

Φιλώτερα ἄρτι γάρ οἱ Σικελὰ μὲν Εὐνα.

Τοὺς δὲ μετὰ τὸν πρῶτον πόδα τρεῖς, οἱ μὲν ἐν  
συνεχείᾳ γράψαντες τὸ μέτρον, πάντως ἀναπαί-  
στους ἐφύλαξαν· Ἀλκμὰν δὲ πού καὶ σπονδεῖους  
παραλαμβάνει.



## ΚΕΦ. Θ.

## ΠΕΡΙ ΧΟΡΙΑΜΒΙΚΟΥ.

Το χοριαμβικὸν συντίθεται μὲν καὶ καθαρὸν, συντίθεται δὲ ἐπίμικτον πρὸς τὰς ιαμβικάς· ὡς ἐπίπαν δὲ, ὅτε καταληκτικὸν ἐστὶν εἰς τὴν ιαμβικὴν κατακλείδα περαιοῦται, τοῦτ' ἐστὶν, εἰς ἀμφίβραχυν, ἢ βακχεῖον, διὰ τὴν ἀδιάφορον. Περαιοῦται μὲν γὰρ καὶ εἰς τὴν ἰδίαν, τὸν δάκτυλον ἢ κρητικόν· διον, δίμετρον μὲν, τὸ,

Ἰστοπόνοι μείρακες.

Τρίμετρον δέ· διον,

Ουδὲ λεόντων σθένος, ουδὲ τροφαί.

Τετράμετρον δέ·

Ἄι Κυθερείας ἐπιπνέϊτ' ὄργια λευκωλένου.

Ἀλλὰ τῷ ταῦτα συνεχέστερα εἶναι, ἀπρεπέστερά ἐστι.

Τὰ δὲ εἰς τὸν ἀμφίβραχυν ἢ βακχεῖον, δίμετρα μὲν, τὰ ἐξ Αἰολοσίκωνος Αἰριστοφάνους·

Οὐκ ἐτὸς, ὦ γυναῖκες,  
Πᾶσι κακοῖσιν ἡμᾶς  
Φλῶσιν ἐκάστοτ' ἄνδρες·  
Δεινὰ γὰρ ἔργα δρῶσαι  
Λαμβανόμεσθ' ὑπ' αὐτῶν.

Τρίμετρα δέ, διον τὸ Ἀνακρέοντος·

Δακρύοεσαν τ' ἐφίλησεν αἰχμάν.

Τετράμετρα δέ, ἃ καὶ συνεχέστερά ἐστιν, δια ταυτὶ  
τὰ Σαπφούς·

Δεῦτέ νυν ἄβραϊ χάριτες, καλλίκομοί τε Μοῖσαι.

Ανακρέων δὲ επιτήδευσε τὴν πρώτην συζυγίαν δι'  
ὅλου ἄσματος ἐκ τριβράχους καὶ ἰάμβον ποιῆσαι,  
ὥς εἶναι κοινὴν λύσιν τῆς τε χοριαμβικῆς καὶ τῆς  
ιαμβικῆς·

Αναπέτομαι δὴ πρὸς Ολυμπον πτερύγεσσι κούφαις.

Πολὺ δέ ἐστι καὶ τὸ, πρὸς τῇ κατακλείδι, τὴν δευ-  
τέραν συζυγίαν ἱαμβικὴν ἔχον, διὸν ἐστι παρὰ μὲν  
Ανακρέοντι·

Ἐκ ποταμοῦ ἑπ' ἀνέρχομαι πάντα φέρουσα λαμπρά·

παρὰ δὲ Ἀριστοφάνει ἐν Ἀμφιάρεω·

Οἶδα μὲν ἀρχαῖόν τι δρῶν, κούχ' ἰλέληθ' ἐμαυτόν.

Καὶ τῷ πενταμέτρῳ δὲ Καλλίμαχος ὅλον ποί-  
ημα, τὸν Βράγχον, συνέθηκε·

Δαίμονες ἐνυμνότατοι, Φοῖβέ τε καὶ Ζεῦ, Διδύμων γενάρχαι.

Φίλικος δὲ ὁ Κερκυραῖος, εἰς ὧν τῆς Πλειάδος,  
ἑξαμέτρῳ συνέθηκεν ὅλον ποίημα·

Τῇ χθονὶ μυστικὰ Δῆμητρί τε καὶ Περσεφόνη καὶ Κλυμένῳ  
τὰ δῶρα.

Τοῦτο δὲ ἀλαζονεύεται εὐρηκέναι Φίλικος, λέγων·

Καινογραφοῦς συνθέσεως τῆς Φιλίκου, γραμματικοὶ, δῶρα φέρω  
πρὸς ὑμᾶς.

ψεύδεται δέ· πρὸ γὰρ αὐτοῦ Σιμμίας ὁ Ῥόδιος  
ἐχρήσατο, ἐν τε τῷ Πελέκει,

Ἀνδροθέα δῶρον ὁ Φωκεὺς κρατερᾶς μηδοσύνας ἦρα τίνων Ἀθάναν·

κάν ταῖς Πτέρυξι·

Λεύσσετε τὸν γᾶς τε βαθυστέρνου ἀνακτ' Ἀκμονίδαν τ' ἄλλυδις  
ἐδράσαντα.

Πλὴν εἰ μὴ ἄρα ὁ Φίλικος, οὐχ ὥς πρῶτος ἐυρηκὼς  
τὸ μέτρον λέγει, ἀλλ' ὥς πρῶτος τούτῳ τῷ μέτρῳ  
τὰ ὅλα ποιήματα γράψας.

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## ΚΕΦ. Ι.

## ΠΕΡΙ ΑΝΤΙΣΠΑΣΤΙΚΟΥ.

Το αντισπαστικὸν τὴν μὲν πρώτην συζυγίαν ἔχει τρεπομένην, κατὰ τὸν πρότερον πόδα, εἰς τὰ τέσσαρα τοῦ δισυλλάβου σχήματα· τὰς δὲ ἐν μέσῳ καθαρὰς αντισπαστικὰς· τὴν δὲ τελευταίαν, ὅποτε ἐστὶν ακατάληκτον, ιαμβικὴν· εἰ δὲ πού τις ἀναμίσγεται ταῖς ιαμβικαῖς, οὐ μόνον τὴν πρώτην συζυγίαν ἔχει τρεπομένην κατὰ τὸν πρότερον πόδα, ἀλλὰ καὶ τὴν ταῖς ιαμβικαῖς ἐπομένην. Ἐστὶ δὲ ὅτε καὶ λύνεται ὁ πρότερος πούς εἰς τρίβραχυν.

Καὶ ἐστὶν ἐπίσημα ἐν αὐτῷ τάδε. Πενθημιμέρῃς μὲν, τὸ καλούμενον δοχμιακὸν· ὄιον,

Κλύειν μαίετε

Τὸν ἐγχώριον.

Ἐφθημιμέρῃς δὲ, τὸ καλούμενον Φερεκράτειον·

Ἄνδρες, πρόσχετε τὸν νοῦν

Ἐξευρήματι καινῶ,

Συμπτύκτοις ἀναπαίστοις.

Δίμετρον δὲ ακατάληκτον, τὸ καλούμενον Γλυκώνειον, αὐτοῦ τοῦ Γλύκωνος εὐρόντος αὐτό.

Κάπρος ἡνίχ' ὁ μαινόλης,

Οδόντι σκυλακοκτόνῳ,

Κύπριδος θάλος ὠλεσε.

Δίμετρον δὲ ὑπερκατάληκτον, τὸ καλούμενον Σαπφικὸν ἐννεασύλλαβον, ἢ Ἰππωνάκτειον· ὄιον,

Καὶ κνίσση τινὰ θυμήσας.

Τῶν δὲ τριμέτρων, τὸ μὲν καταληκτικὸν, τὸ  
μόνην τὴν πρώτην αντισπαστικὴν ἔχον, τὰς δὲ  
ἐξῆς ἄλλας ιαμβικὰς, Φαλαίκειον καλεῖται· ὅιον,

Χαῖρε, χρυσόκερω, βαβάκτα, κήλων,  
Πάν, Πελασγικὸν Ἀργος εμβατεύων.

Τὸ δὲ ακατάληκτον, τὸ μόνην τὴν τελευταίαν ἔχον  
ιαμβικὴν, καλεῖται Ἀσκληπιάδειον, ὅιον τὸ Ἀλκαίου·

Ἠλθες ἐκ περάτων γᾶς, ελεφαντῖναν  
Λαβάν τῷ ξίφεος χρυσοδέταν ἔχων.

Τὸ δὲ μέσσην μὲνέ χον τὴν αντισπαστικὴν, τρε-  
πομένην κατὰ τὸν πρότερον<sup>1</sup> πόδα εἰς τὰ τέσσαρα  
τοῦ δισυλλάβου σχήματα, ἐκατέρωθεν δὲ τὰς ιαμ-  
βικὰς, ὧν ἡ πρώτη καὶ ἀπὸ σπονδείου ἀρχεται,  
Ἀλκμαϊκὸν καλεῖται δωδεκασύλλαβον· ὅιον,

Κόλπῳ σ' ἐδέξανθ' ἀγναὶ Χάριτες Κρόνῳ.

Τῶν δὲ τετραμέτρων, τὸ μὲν καταληκτικὸν  
καθαρόν ἐστι τὸ τοιοῦτον·

Καθνάσκει, Κυθήρῃ, ἄβρὸς Ἀδωνις· τί κε θεῖμεν.  
Καττύπτεσθε, κόραι, καὶ κατερελκεσθε χιτῶνας.

Τὸ δὲ τὴν δευτέραν ιαμβικὴν ἔχον, καλεῖται Πριά-  
πειον· ὅιον,

Ἠρίστησα μὲν ἰτρίου λεπτοῦ μικρὸν αποκλᾶς·  
Οἴνου δ' ἐξέπιον κάδον· νῦν δ' ἄβρῳς ἐρόεσσαν  
Ψάλλῳ πηκτίδα τῇ φίλῃ, κωμάζων παῖδ' ἄβρῃ.

Πολυσχημάτιστον μὲν οὖν αὐτὸ ποιοῦσιν· ἀλλὰ  
τόγε καθαρῶς ἐσχηματισμένον ἐστὶ τοιοῦτον. Ἐστι  
δὲ πυκνὸν καὶ τὸ τὴν δευτέραν μόνην αντισπαστι-

<sup>1</sup> Ἐτερον, MSS. and Edd.

κὴν ἔχον· ᾧ μέτρῳ ἔγραψεν ἄσματα καὶ Σαπφῶ,  
ἐπὶ τῆς τοῦ ἐβδόμου·

Γλυκεῖα μάτερ, οὐ τοι δύναμαι κρέκειν τὸν ἱστὸν,  
Πόθῳ δαμῆϊσα παιδὸς, βραδινὰν δι' Ἀφροδίταν.

Τὸ δὲ ἀκατάληκτον καλεῖται Σαπφικὸν ἐκκαίδε-  
κασύλλαβον· ᾧ τὸ τρίτον ὄλον Σαπφούς γέγραπ-  
ται· πολλὰ δέ καὶ Ἀλκαίου ἄσματα·

Νύμφαις ταῖς Διὸς ἐξ αἰγιόχῳ φασὶ τετυγμέναις<sup>1</sup>.

Σιμμίας δὲ καὶ τῷ ὑπερκαταλήκτῳ κέχρηται·

Τὸν στυγνὸν Μελανίππου φόνον αἱ πατροφόνων ἐρίθοι·  
ὅπερ καὶ καλεῖται Σιμμιακόν. Ὁ δὲ Ἀλκαῖος καὶ  
πενταμέτρῳ ἀκαταλήκτῳ ἐχρήσατο·

Κρονίδα βασιλῆος γένος, Αἴαν, τὸν ἀρίστον πεδ<sup>2</sup> Ἀχιλλέα.

<sup>1</sup> Some MSS. τετικμέναις.

<sup>2</sup> παῖδ' Ἀχιλλέα, MSS.



## ΚΕΦ. ΙΑ.

ΠΕΡΙ ΤΟΥ ΑΠΟ ΜΕΙΖΟΝΟΣ ΙΩΝΙΚΟΥ.

Το ἀπὸ μείζονος ιωνικὸν συντίθεται μὲν καὶ  
καθαρὸν, συντίθεται δὲ καὶ ἔπρὸς τὰς τροχαϊκὰς  
ἐπίμικτον· ὅτε μέντοι ἀκατάληκτόν ἐστι, καθόλου  
σπανίως εἰς τὴν ιωνικὴν περαιουῦται, διὰ τὸ ἀπρεπὴ  
εἶναι τὴν ιωνικὴν ἐπὶ τέλους οὔσαν.

Εἷστι τοίνυν ἐπίσημα ἐν τῷ ιωνικῷ, ἐφθημιμερῇ  
μὲν τὰ τοιαῦτα, οἷς ἡ Τελέσιλλα ἐχρήσατο·

Ἄδ' Ἀρτεμις, ὦ κόραι,  
Φεύγοισα τὸν Ἀλφεόν.

Καὶ δίμετρον ἀκατάληκτον, τὸ καλούμενον Κλε-  
ομάχειον, ἐν ᾧ καὶ οἱ μολοσσοὶ ἐπὶ τῶν ἀρτίων  
χωρῶν ἐμπίπτουσι, καὶ οἱ χορίαμβοι· οἷον,

Τίς τὴν ὑδρίην ὑμῶν  
Εὐσόφησ'; ἐγὼ πίνων.

Καὶ τρίμετρα βραχυκατάληκτα, τὰ καλούμενα  
Πραξιλλεῖα. ἅ τὴν μὲν πρώτην ἔχει ιωνικὴν, τὴν δὲ  
δευτέραν τροχαϊκὴν· διὰ ἐστὶ τὰ τοιαῦτα Σαπφούς,

Πλήρης μὲν ἐφαίνεθ' ἁ σελάνα·  
Ἄι δ' ὡς περὶ βωμόν ἐστάθησαν.

Τὰ δὲ τρίμετρα ἀκατάληκτα διχῶς συνέθεσαν οἱ  
Αἰολεῖς· τὰ μὲν γὰρ ἐκ δύο ιωνικῶν καὶ τροχαϊκῆς  
ἐποίησαν βάσειος· οἷον,

Κρῆσαι νύ ποθ' ὡς ἐμμελέως πόδεσσιν  
Ωρχεῦνθ' ἀπαλοῖς ἀμφ' ἐρόεντα βωμόν·

ἐνία δὲ καὶ ἐκ μιᾶς ιωνικῆς καὶ δύο τροχαϊκῶν·  
οἷον,

Τριβωλετερ<sup>1</sup>· ου γὰρ Ἀρκάδεσσι λώβα.

Τῶν δὲ τετραμέτρων, ἐπισημότατόν ἐστι τὸ βραχυκατάληκτον, το καλούμενον Σωτάδειον· τοῦτο δὲ κατὰ τρεῖς χώρας δέχεται ἰωνικὴν συζυγίαν, ἢ τροχαϊκὴν, ἢ τὴν ἐξ ἀναπαίστου καὶ πυρρίχιον, ἢ τὴν ἐκ τριβράχεος καὶ τροχαίου, ἢ τὴν ἐκ μακρᾶς καὶ τεσσάρων βραχειῶν, ἢ τὴν ἐκ βραχειῶν ἑξ· ὅιον,

Ἦρην ποτέ φασιν Δία τὸν τερπικέρανον.

Καὶ τετράμετρα δὲ ἀκατάληκτα διαφόρως συνέθεσαν· καὶ γὰρ τρισὶν ἰωνικαῖς μίαν τροχαϊκὴν τὴν τελευταίαν ἐπήγαγον· καλεῖται δ' Αἰολικόν, ὅτι Σαπφῶ πολλῶ αὐτῷ ἐχρήσατο· ὅιον,

Εὐμορφοτέρα, Μνασιδίκα, τᾶς ἀπαλᾶς Γυριννῶς·

Ἀσαροτέρας οὐδαμὰ πω ῥαννὰ σέθεν τυχοῖσα.

Παρατηρεῖν δὲ χρὴ, ὅτι τὴν πρώτην συζυγίαν καὶ ἀπὸ βραχείας ἀρχομένην ποιοῦσιν, ὥσπερ καὶ ἐν τοῖς τριμέτροις·

Πόας τέρεν ἄνθος μαλακὸν ματοῖσαι.

Ενίοτε δὲ ἐναλλάξ τὰς ἰωνικὰς ταῖς τροχαϊκαῖς παραλαμβάνουσιν, ἀντὶ μὲν τῶν ἰωνικῶν ἐσθ' ὅτε τὰς δευτέρας παιωνικὰς παραλαμβάνοντες· ἀντὶ δὲ τῶν ἑξασήμων τροχαϊκῶν ἐσθ' ὅτε τὰς ἐπτασήμους τροχαϊκάς; ὅιον,

Δέδυκε μὲν ἄ σελάνα, καὶ πληϊάδες· μέσαι δὲ

Νύκτες, παρὰ δ' ἔρχεθ' ὥρα· ἐγὼ δὲ μόνα καθεύδω.

<sup>1</sup> Some MSS. τριβωλετες, but either reading seems corrupt.

## ΚΕΦ. ΙΒ.

ΠΕΡΙ ΤΟΥ ΑΠ' ΕΛΑΣΣΟΝΟΣ ΙΩΝΙΚΟΥ.

Το απ' ελάσσονος ιωνικὸν συντίθεται μὲν καὶ καθαρὸν, συντίθεται δὲ καὶ ἐπίμικτον πρὸς τὰς τροχαϊκὰς διποδίας, οὕτως ὥστε τὴν πρὸ τῆς τροχαϊκῆς αἰὲ γίνεσθαι πεντάσημον, τοῦτ' ἐστὶ, τρίτην παιωνικὴν· καὶ τὴν τροχαϊκὴν, ὁπόταν προτάττοιτο τῆς ιωνικῆς, γίνεσθαι ἐπτάσημον τροχαϊκὴν, τὸν καλούμενον δεύτερον ἐπίτритον. Εἰσθ' ὅτε δὲ ἡ μὲν τρίτη παιωνικὴ συναιρεῖται εἰς παλιμβάκχειον, τῆς δὲ ἐπιφερομένης τροχαϊκῆς ὁ πρότερος λύεται εἰς τρίβραχυν. Εμπίπτουσι δὲ οἱ μολοττοὶ ἐπὶ τῶν περιττῶν χωρῶν ἐν τοῖς απ' ελάσσονος ιωνικοῖς, ὥσπερ ἐν τοῖς ἀπὸ μείζονος ἐπὶ τῶν ἀρτίων.

Καὶ ὅλα μὲν οὖν ἄσματα γέγραπται ιωνικὰ, ὡς παρ' Ἀλκμᾶνι·

Ἑκατὸν μὲν Διὸς υἱόν,  
Τάδε Μῶσαι κροκόπεπλοι.

Καὶ παρὰ Σαπφοῖ·

Τί με Πανδιονὶς ὠράνα χελιδών<sup>1</sup>.

Ἀλκαίῳ δὲ πολλὰ, ὥσπερ καὶ τόδε;

Εμὲ δειλὰν, ἐμὲ πασᾶν κακοτάτων πεδέχουσιν.

Τῶν δὲ ἐν τῷ μέτρῳ μεγεθῶν τὸ μὲν ἐπισημω-  
τατόν ἐστι τὸ τετράμετρον καταληκτικόν, οἷόν  
ἐστι τὸ τοῦ Φρυνίχου τοῦ τραγικοῦ τουτί.

<sup>1</sup> Or, ὦ ῥαννὰ χελιδοῖ. Conj. of Vossius and others.



<sup>2</sup> Τό γε μὴν ξείνα δούσαις λόγος, ὥσπερ λέγεται,  
Ολέσαι, κάποτεμειν ὀξεί χαλκῷ κεφαλάν.

Καὶ παρὰ Φρυνίχῳ τῷ κωμικῷ·

Ἄ δ' ἀνάγκα 'σθ' ἱερῆυσιν καθαρεύειν φράσσομεν.

Τοῦτο μέντοι καὶ Γαλλιαμβικὸν καλεῖται<sup>3</sup>. ὕστερον  
δὲ καὶ Μητρωακὸν καὶ ανακλώμενον ἐκλήθη· διὰ τὸ  
πολλὰ τοὺς νεωτέρους εἰς τὴν Μητέρα τῶν Θεῶν  
γράφαι τούτῳ τῷ μέτρῳ, ἐν οἷς καὶ τὰ τοὺς τρίτους  
παιῶνας ἔχοντα, καὶ τὸν παλιμβάκχειον, καὶ τὰς  
τροχαϊκάς, ἀδιαφόρως παραλαμβάνουσι πρὸς τὰ  
καθαρά, ὡς καὶ τὰ πολυθρύλλητα ταῦτα παρα-  
δείγματα δηλοῖ·

Γαλλαὶ Μητρὸς ορείης φιλόθυρσοι δρομάδες,  
'Αἰς ἔντεα παταγεῖται καὶ χάλκεα κρόταλα.

(Ὡς Μέρφει λόγος ἐστὶ, προμαθεῖν τὴν ἰδίην  
Εὐδοξόν ποτε μοῖραν, παρὰ τοῦ καλλίκερω  
Ταύρου. Οὐδὲν ἔλεξεν· βοί γαρ πόθεν λόγος;  
Φύσις οὐκ ἔδωκε μόσχῳ λάλον Ἀπιδι στόμα<sup>4</sup>.)

Καὶ τῷ βραχυκαταλήκτῳ δὲ Ἀνακρέων ὅλα ἄσματα  
συνέθηκε·

Μεγάλῳ δ' ἤντε μ' ἔρως ἔκοψεν ὥστε χαλκεὺς  
Πελέκει, χειμερίῃ δ' ἔλουσεν ἐν χαράδρῃ.

Τῶν δὲ τριμέτρων, τὸ μὲν ἀκατάληκτον,

Ζαελεζάμαν ὄναρ Κυπρογενήα,

<sup>2</sup> Τὰ conj.

<sup>3</sup> See note in the translation.

<sup>4</sup> These lines are not in our author. See note to translation.

παρὰ τῇ Σαπφοῖ· παρὰ δὲ τῷ Ανακρέοντι ἐτέρως  
εσχημάτισται·

Ἀπό μοι θανεῖν γένοιτ'· οὐ γὰρ ἂν ἄλλη  
Λύσις ἐκ πόνων γένοιτ' οὐδαμὰ τῶνδε.

Τὸ δὲ καταληκτικόν·

Διονύσου σάϋλαι<sup>1</sup> Βασσαρίδες.

Τὸ δὲ ἀκατάληκτον, κατὰ τὸν ανακλώμενον χαρακ-  
τῆρα, πολὺ παρὰ τῷ Ανακρέοντί ἐστι·

Παρὰ δ' ἤντε Πυθόμανδρον κατέδυν' ἔρωτα φεύγων.

Τῷ δὲ καθαρῷ ἐφθημιμερεῖ ὅλον ᾠσμα Τιμοκρέων  
συνέθηκε·

Σικελὸς κομψὸς ἀνὴρ  
Ποτὶ τὰν ματέρ' ἔφα.

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<sup>1</sup> Σαῦλαι, *Gaisf.* but that gives a moloss in the even place.  
Σαῦλαι, *Micyllus* and *De Pauwe*.

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ΚΕΦ. ΙΓ.  
ΠΕΡΙ ΠΑΙΩΝΙΚΟΥ.

Το δὲ παιωνικὸν εἶδη μὲν ἔχει τρία, τό τε κρητικὸν, καὶ τὸ βακχειακὸν, καὶ τὸ παλιμβакχειακὸν, ὃ καὶ ανεπιτήδειόν ἐστι πρὸς μελοποιίαν· τὸ δὲ κρητικὸν ἐπιτήδειον. Δέχεται δὲ καὶ λύσεις τὰς εἰς τοὺς καλουμένους παιῶνας. Καλεῖται δὲ καὶ ὑπ' αὐτῶν τῶν ποιητῶν κρητικὸν, ὥσπερ ὑπὸ Κρατίνου ἐν Τροφωνίῳ·

Εγείρε δὴ νῦν, μούσα, κρητικὸν μέλος.

Εἴτα ἐπιφέρει,

Χαῖρε δὴ, μούσα· χρονία μὲν ἦκεις· ὅμως

Δ' ἦλθες, οὐ πρὶν ελθεῖν, ἴσθι σαφές· ἀλλ' ὅπως.

Ἐπιτηδεύουσι δὲ ἔνιοι τῶν ποιητῶν τοὺς πρώτους καλουμένους παιῶνας παραλαμβάνειν, πλὴν τῆς τελευταίας χώρας, εἰς ἣν τὸν κρητικὸν παραλαμβάνουσιν. Οὕτω γοῦν τὸ πολυθρύλλητον τετράμετρον συντιθέασιν, οὗ παράδειγμα ἐκ τῶν Ἀριστοφάνους Γεωργῶν.

ὦ πόλι φίλη Κέκροπος, αυτοφνὲς Ἀττικῇ,

Χαῖρε, λιπαρὸν δάπεδον, οὔθαρ ἀγαθῆς χθονός.

Κέχρηται δὲ αὐτῷ καὶ ἐν ἄλλοις δράμασιν ὁ Ἀριστοφάνης, καὶ ἐν Σφηξίν·

ὦ μακάρι' Ἀυτόμενες, ὥς σε μακαρίζομεν.

Καὶ Εὐπολὶς ἐν Κόλαξι·

Φημὶ δὲ βροτοῖσι πολὺ πλείστα παρέχειν ἐγώ,

Καὶ πολὺ μέγιστ' ἀγαθὰ· ταῦτα δ' ἀποδείζομεν.

Ὅμως δὲ ἐν τοῖς Γεωργοῖς Ἀριστοφάνης ἐποίησε τὸν



τέταρτον παιῶνα ἀντὶ τοῦ πρώτου, οὐ τηρήσας  
τὸν πρῶτον παρατήρημα·

Εν ἀγορᾷ δ' αὖ πλάτανον εὖ διαφυτεύσομεν.

Εν δὲ ταῖς δευτέραις Θεσμοφοριαζούσαις, καὶ κρητι-  
κοὺς πολλάκις ἐν μέσοις τοῖς τετραμέτροις παρέλαβε.

Μήτε Μούσας ἀνακαλεῖν ἑλικοβοστρύχους,

Μήτε Χάριτας βοᾶν εἰς χορὸν Ὀλυμπίας·

Εὐθαδὲ γάρ εἰσιν, ὥς φησιν ὁ διδάσκαλος.

Σιμμίας δὲ ἐπιτήδευσεν ἐν τισὶ ποιήμασι τοὺς πλεί-  
στους κρητικούς παραλαμβάνειν·

Μᾶτερ ὦ πότνια, κλῦθι νυμφᾶν ἄβρᾶν,

Δῶρι, κυμοκτύπων ἥραν' ἀλίων μυχῶν.

Καὶ πάλιν·

Σοὶ μὲν εὐίππος, εὐπῶλος, ἐγγέσπαλος,

Δῶκεν αἰχμὰν Εὐνάλιος εὐσκοπον ἔχειν.

Ἐν δὲ ποίημα ἐπιτήδευσε συνθεῖναι ὥστε ἀμφοτέρας  
τὰς ἐκατέρωθεν τοῦ κρητικοῦ μακρὰς λύσας, τὸν ἐκ  
πέντε βραχειῶν παραλαμβάνειν, πλὴν τῆς τελευ-  
ταίας, ἐφ' ἧς τὸν τέταρτον παραλαμβάνει παιῶνα·  
ἐσθ' ὅτε δὲ καὶ ἐπὶ τῆς παρατελεύτου κέχρηται·

Σέ ποτε Διὸς ἀνὰ πύματα νεαρὲ κόρε νεβροχίτων.

Συντιθέασιν δέ τινες καὶ ἑτέρῳ τρόπῳ τὸ τετρά-  
μετρον, ὥστε τρεῖς εἶναι τοὺς καλουμένους τετάρ-  
τους παιῶνας· εἴτα τελευταῖον τὸν κρητικόν·

Θυμελικὰν ἴθι μάκαρ φιλοφρόνως εἰς ἔριν.

ᾧ δὲ<sup>1</sup> ἔφαμεν τρόπῳ συνεχῶς κεχρῆσθαι αὐτοὺς  
ἐπὶ τοῦ τετραμέτρου, ὥστε τοῖς τρισὶ παιῶσι τοῖς  
πρώτοις ἐπάγειν κρητικόν, τούτῳ καὶ ἐπὶ τοῦ πεν-

<sup>1</sup> Δὴ Gaisf. but it seems wrong.

ταμέτρον Θεόπομπος ὁ κωμικὸς ἐχρήσατο ἐν Παισίν,  
αφ' οὗ καὶ Θεοπόμπειον καλεῖται·

Πάντ' ἀγαθὰ δὴ γέγονεν ἀνδράσιν ἐμῆς ἀπὸ συνουσίας.

Δύναται δὲ καὶ μέχρι τοῦ ἑξαμέτρον προκόπτειν  
τὸ μέτρον, διὰ τὸ τριακοντάσημον μὴ ὑπερβάλλειν·  
καὶ εἴη ἂν ἑξάμετρον καταληκτικὸν τὸ καλούμενον  
τοῦ Ἀλκμᾶνος, ἐκ μόνων ἀμφιμάκρων·

Ἀφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἔρως οἷα παῖς παίσδει<sup>1</sup>,  
Ἀκρ' ἐπ' ἄνθη καβαίνων, ἃ μὴ μοι θίγῃς τῷ κυπαιρίσκῳ.

Δεδηλώσθω δὲ ὅτι καὶ ὅλα ἄσματα κρητικά  
συντίθεται, ὥσπερ καὶ παρὰ Βακχυλίδη·

Ὡ περικλειτὲ δ' ἄλλ' ἀγνοήσῃ μὲν οὐ σ' ἔλπομαι.

Τὸ δὲ βακχειακὸν σπάνιον ἐστὶ· ὥστε εἰ καὶ  
πού ποτε ἐμπέσοι, ἐπὶ βραχὺ εὐρίσκεισθαι· διον,

Ὅ ταῦρος δ' εἴοικεν κυρίζειν τιν' ἀρχάν,  
Φθάσαντος δ' ἐπ' ἔργοις προπηδήσεται νιν.

Τοσαῦτα περὶ τῶν ἐννέα τῶν μονοειδῶν καὶ  
ὁμοιοειδῶν μέτρων.

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<sup>1</sup> Οἷα παίσδει, some MSS. and possibly the reading in the second  
line might be τῷ κυπαίρῳ.

## ΚΕΦ. ΙΔ.

## ΠΕΡΙ ΤΩΝ ΚΑΤ' ΑΝΤΙΠΑΘΕΙΑΝ ΜΙΞΕΩΝ.

ΤΗΣ δὲ κατ' αντιπάθειαν μίξεως νῦν τὰ πυκνότατα παραθησόμεθα.

Επιχοριαμβικόν, μὲν οὖν, τὸ Σαπφικόν καλούμενον Ἐνδεκασύλλαβον· ὅιον,

Ποικιλόθρον' ἀθάνατ' Ἀφροδίτα.

Τοῦτο δὲ τὴν μὲν πρώτην συζυγίαν ἔχει τροχαϊκὴν, ἐξάσημον ἢ ἐπτάσημον· τὴν δὲ δευτέραν, χοριαμβικὴν· τὴν δὲ κατακλείδα ἐξ ἰάμβου καὶ τῆς ἀδιαφόρου, ὥστε εἶναι τὰ πάντα δύο σχήματα περὶ τὴν τετάρτην συλλαβὴν, πῇ μὲν βραχεῖαν γινομένην, πῇ δὲ μακράν. Θάτερον οὖν σχῆμα, τὸ

Ποικιλόθρον' ἀθάνατ' Ἀφροδίτα,

πρόκειται· θάτερον δὲ

Ἀλλὰ τυῖδ' ἐλθ' αἱ ποκα κατερῶτα<sup>1</sup>.

ὥστε εἶναι τὸν κανόνα τοιοῦτον·

βαβα, βααβ, αβα,  
βαββ, βααβ, αββ.

Εστί δὲ καὶ παρ' Ἀλκαίῳ, καὶ ἀδηλον ὁποτέρου ἐστὶν ἔυρημα, εἰ καὶ Σαπφικόν καλεῖται· ὅιον,

Χαῖρε Κυλλάνας ὁ μέδεις, σὲ γάρ μοι.

<sup>1</sup> Pro κατερῶτα videtur scribendum κατέρντα. Gaisf.



Τοιούτοις χρῶνται τρισὶν εἰς ἐκάστην στροφὴν· εἴτ' ἐπιφέρουσι τὸ τέταρτον πεντασύλλαβον, χοριαμβικὸν πενθημιμερὲς, συνεμπίπτον δακτυλικῷ τῷ εἰς δεύτερον τροχαῖον· δῖόν ἐστι τὸ,

πότνια θυμόν.

Τοῦτο μὲν οὖν ἀπὸ τροχαϊκῆς ἐστὶν ἐπιχοριαμβικόν.

Ἀπὸ δὲ ἀντισπαστικῆς, τὸ καλούμενον Πινδαρικὸν Ἑνδεκασύλλαβον, ὃ τὴν μὲν πρώτην ἀντισπαστικὴν ἔχει, τὰ δὲ λοιπὰ, ὁμοίως τῷ Σαπφικῷ, χοριαμβικὴν καὶ ιαμβικὴν κατακλείδα· δῖον,

Ὁ Μουσαγέτας με καλεῖ χορεῦσαι,  
 Ἀγοῖς ὦ κλυτὰ θεράποντα Λατοῖ.

Ἐπιωνικὸν δὲ ἀπὸ μείζονος τρίμετρον καταληκτικόν ἐστι, τὸ καλούμενον Ἀλκαϊκόν Ἑνδεκασύλλαβον· ὃ τὴν μὲν πρώτην συζυγίαν ἔχει ιαμβικὴν, ἢτοι ἑξάσημον ἢ ἐπτάσημον· τὴν δὲ δευτέραν, ἰωνικὴν ἀπὸ μείζονος, ἢ δευτέραν παιωνικὴν· τὴν δὲ κατακλείδα, ἐκ τροχαίου καὶ τῆς ἀδιαφόρου· δῖον,

ὦ ἴναξ Ἀπολλων, παῖ μεγάλῳ Διός.  
 Μέλαγχρος αἰδῶς ἄξιος εἰς πόλιν·

ὥστε εἶναι σχήματα μὲν αὐτοῦ τέσσαρα, κανόνα δὲ τοιόνδε,

αβαβ, ββαα, βαβ,  
 ββαβ, ββαα, βaa,  
 αβαβ, αβαα, βαβ,  
 ββαβ, αβαα, βaa.

Τρίμετρον δὲ ἀκατάληκτον τὸ τούτου περιττεῦον συλλαβῇ τῇ τελευταίᾳ, καλούμενον δὲ Ἀλκαϊκόν Δωδεκασύλλαβον· δῖον,

Ἰόπλοχ', ἀγνὰ, μελιχόμειδε Σαπφοί·

ὄν κανὼν ὄντος·

αβαβ, ββαα, βαβα,  
ββαβ, αβαα, βαββ.

Τετράμετρον δὲ καταλητικὸν ἐπιωνικὸν, ὃ τὴν μὲν πρώτην ἔχει ιαμβικὴν, ἥτοι ἐξάσημον ἢ ἐπτάσημον, τὴν δὲ δευτέραν ιωνικὴν, ἢ δευτέραν παιωνικὴν, τὴν δὲ τρίτην τροχαϊκὴν, ἐξάσημον ἢ ἐπτάσημον· εἶτα τὴν ἐκ τροχαίου καὶ τῆς αδιαφόρου κατακλείδα· ὄιον,

Τοιοῦτος εἰς Θήβας πᾶς ἀρμάτεσσ' οχήμενος.  
Μόλις μὲν Εὐνὴ λεπτὸν ἔχουσ' ἐπ' ατράκτῳ λίνον.

κανὼν δὲ αὐτοῦ οὔτος,

αβαβ, ββαα, βαβα, βαβ,  
ββαβ, αβαα, βαββ, βαα.

Ἀπ' ἐλάσσονος δὲ ἐπιωνικὸν τρίμετρον ἀκατάληκτόν ἐστι παρ' Ἀλκμᾶνι· ὃ τὴν μὲν πρώτην ἔχει ιαμβικὴν ἐξάσημον ἢ ἐπτάσημον, τὰς δὲ ἐξῆς δύο ιωνικὰς ἐξασήμους καθαρὰς· ὄιον,

Περὶ σόν· αἱ γὰρ Ἀπόλλων ὁ Λυκεῖος.  
Ἰνὼ σαλασσομέδοισ' ἂν ἀπὸ μασδῶν<sup>1</sup>.

κανὼν δὲ αὐτοῦ ὄντος,

αβαβ, ααββ, ααββ,  
ββαβ, ααββ, ααβα.

<sup>1</sup> So amended by Porson. Ἰνὼ σαλασσομέδοισαν ἀπὸ μασδῶν. *Gaisf.*

Καθαροῦ μὲν ὄντος τοῦ ἰωνικοῦ, τοῦτο· ανα-  
κλωμένου δὲ ὄντος αὐτοῦ, προταχθεῖσα ἱαμβικὴ  
ἐξάσημος ἢ ἐπτάσημος ποιεῖ τὸ τοιοῦτον· διον παρὰ  
Σαπφοῖ,

Ἐχει μὲν Ἀνδρομέδα καλὰν ἀμοιβάν.  
Σαπφοῖ, τί τὰν πολύολβον Ἀφροδίταν.

Κανὼν δὲ αὐτοῦ οὗτος,

αβαβ, ααβα, βαβα,  
ββαβ, ααβα, βαββ.

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## ΚΕΦ. ΙΕ.

## ΠΕΡΙ ΑΣΥΝΑΡΤΗΤΩΝ.

ΓΙΝΕΤΑΙ δὲ καὶ ασυνάρτητα, ὅποταν δύο κῶλα μὴ δυνάμενα ἀλλήλοις συναρτηθῆναι, μηδὲ ἔνωσιν ἔχειν, ἀντὶ ἑνὸς μόνου παραλαμβάνηται στίχου. Πρῶτος δὲ καὶ τούτοις Ἀρχίλοχος κέχρηται· πῇ μὲν γὰρ ἐποίησεν ἐκ τε ἀναπαιστικῷ ἐφθημιμεροῦς καὶ τροχαϊκοῦ ἡμιολίου, τοῦ καλουμένου ἰθυφαλλικοῦ·

Ερασμονίδη Χαρίλαε, χρῆμά τοι γελοῖον.

Τοῦτο δὲ οἱ μετ' αὐτὸν οὐχ ὁμοίως αὐτῷ ἔγραψαν· οὗτος μὲν γὰρ τῇ τε τομῇ δι' ὅλου κέχρηται τοῦ ἐφθημιμεροῦς καὶ σπονδείου παρέλαβεν ἐν τῷ ἀναπαιστικῷ κῶλῳ δύο· ὁ δὲ ἄλλος,

Ἀστῶν δ' οἱ μὲν κατόπισθεν ἦσαν· οἱ δὲ πολλοί.

Οἱ δὲ μετ' αὐτὸν τῇ μὲν τομῇ ἀδιαφόρως ἐχρήσαντο, ὥσπερ Κρατῖνος,

Χαῖρ', ὦ μέγ' ἀχρεϊόγελως, ὅμιλε ταῖς ἐπίβδαις,  
Τῆς ἡμετέρας σοφίας κριτὴς ἀρίστε πάντων,  
Εὐδαίμον' ἔτικτέ σε μήτηρ κρίων ψόφησις.

Ἐνταῦθα γὰρ ὁμοίως τὸ τρίτον τέτμηται τοῖς Ἀρχιλοχείοις· τὰ δὲ πρὸ αὐτοῦ δύο, πρὸ συλλαβῆς. Καὶ μέντοι καὶ τοὺς σπονδείους παρητήσαντο τοὺς ἐν τῷ μέσῳ οἱ μετὰ τὸν Ἀρχίλοχον, οὐχ ὡς ἀναπαιστικὸν ἡγούμενοι, ἀλλὰ προσοδιακόν, τὸ ἐξ ἰωνικῆς καὶ χοριαμβικῆς, τῆς ἰωνικῆς καὶ βραχεῖαν τὴν πρώτην δεχομένης. Δύναται δὲ καὶ εἰς τρεῖς ἀναπαίς-

τους<sup>1</sup> διαιρεῖσθαι, εἰ ἀπὸ σπονδείου ἀρχοιτο, διὸν τὸ Σαπφούς,

Αὐτὰ δὲ σὺ, Καλλιόπα·

τοῦ προσοδιακοῦ ἐν καὶ τοῦτο εἶδος, τὸ ἐξ ἰωνικοῦ καὶ χοριαμβικοῦ συγκείμενον.

Τὸ τοίνυν αναπαιστικὸν εἰ τις οὕτω διαιροῖτο, εὐρήσει τῷ προσοδιακῷ εφαρμόζον. Εἰ μὲν γὰρ σπονδεῖον ἔχη τὸν πρῶτον, τοὺς δὲ ἐξῆς αναπαίστους, τὰς τοῦ δευτέρου αναπαίστου δύο βραχείας προστιθεὶς τῷ σπονδείῳ, ποιήσει ἰωνικὸν ἀπὸ μείζονος, οἷς ἐξῆς χορίαμβος.

Δύναται δὲ καὶ ἀπὸ αναπαίστου, καὶ ἀπὸ δακτύλου ἀρχῆται τὸ αναπαιστικόν, ὥς ἰωνικὸν λελυμένον παραλαμβάνεσθαι, τοῦ δὲ ἐξῆς χοριάμβου γενομένου· διὰ τοῦτο καὶ ἀπὸ ἰάμβου ἀρχονται ἐν τῷ αναπαιστικῷ, ὥσπερ Ἀρχίλοχος ἐν τῷ,

Ερασμονίδῃ Χαρίλαε·

ὥς δυναμένου καὶ τοῦ παιῶνος δευτέρου ἀντὶ ἰωνικοῦ τοῦ ἀπὸ μείζονος παραλαμβάνεσθαι, ἵνα μὴ ἀπεικοὺς τῷ προσοδιακῷ γένηται τὸ αναπαιστικόν. Παραιτοῦνται τοίνυν τοὺς ἐν μέσῳ σπονδεῖους, ἵνα μὴ ἀλλότριον γένηται τὸ αναπαιστικὸν τοῦ προσοδιακοῦ, ὅπερ ἐστὶν ἐξ ἰωνικοῦ καὶ χοριαμβικοῦ. Δύναται δὲ τις βιαζόμενος, καὶ ἐξῆς ὄντων δύο σπονδείων, ὥς παρ' Ἀρχιλόχῳ,

Ἀστῶν δ' οἱ μὲν κατόπισθεν,

<sup>1</sup> εἰς τρίτον ἀναπαίστον. *Gaisf.* and *MSS.* εἰς τρίμετρον ἀναπαίστον. *Turneb.* *Gaisford* observes, "Nullus dubito quin scriptum fuerit εἰς γ ἀναπαίστους, atque ex γ litera numerali τρίμετρον et τρίτον orta esse." This suggestion I have ventured to adopt.



τὸν πρῶτον σπονδεῖον καὶ τὴν τοῦ δευτέρου συλλαβὴν μολοσσὸν ποιήσας, καὶ λαβὼν αὐτὸν ἀντὶ ἰωνικοῦ τοῦ ἀπὸ μείζονος, τὸν ἐξῆς χορίαμβον ποιῆσαι· εἰ μὴ ἄρα ἐν τῷ προσοδιακῷ ἢ συναίρεσις τοῦ ἰωνικοῦ, τοῦτ' ἐστίν, ὁ μολοσσὸς, μὴ ἐμπίπτει.

Ὑπονοήσκει δ' ἂν τις καὶ τρίτην διαφορὰν εἶναι τῷ Ἀρχιλόχῳ πρὸς τοὺς μετ' αὐτὸν, καθ' ἣν ἀναπαίστῳ δοκεῖ τῷ πρῶτῳ χρῆσθαι·

Ερέω, πολὺ φίλταθ' ἑταίρων, τέρψεται δ' ἀκούων·

Φιλέειν στυγνὸν περ εὐόντα, μηδὲ διαλέγεσθαι·

ὧς οὐκ ἐχρήσαντο ἐκεῖνοι. Φαίνεται δ' οὐδ' αὐτὸς κεχρημένος, δύναται γὰρ ἀμφοτέρω κατὰ συνεκφώνησιν εἰς ἱάμβον περιστάσθαι. Ἡ δὲ τοῦ ἀναπαίστου φαντασία γέγονε διὰ τὴν Ἰωνικὴν ἐν ἑκατέρῳ διαίρεσιν· ὥστε τὰς προειρημένας δύο μόνας διαφορὰς εἶναι τοῖς νεωτέροις πρὸς τὸν ἱαμβοποιὸν Ἀρχίλοχον. Κρατῖνος δὲ ὅταν λέγῃ ἐν τοῖς Ἀρχιλόχοις,

Ερασμονίδη Βάθιππε τῶν αἰωρολείων,

τοῦτο τὸ μέτρον ἀγνοεῖ, ὅτι οὐκ ἀντικρὺς μιμεῖται τοῦ Ἀρχιλόχου τὸν Ερασμονίδην<sup>1</sup>.

Ἐν μὲν δὴ τοῦτο τῶν παρ' Ἀρχιλόχῳ ἀσυναρτήτων. Ἄλλο δὲ, τὸ ἐκ δακτυλικῆς τετραποδίας, καὶ τοῦ αὐτοῦ ἰθυφαλλικοῦ, οἷόν ἐστι τὸ τοιοῦτον·

Ουκέθ' ὁμῶς θάλλεις ἀπαλὸν χροῶ, κάρφεται γὰρ ἡδῇ.

Γίνεται δὲ ὁ τελευταῖος τῆς τετραποδίας διὰ τὴν ἐπὶ τέλους ἀδιάφορον, καὶ κρητικὸς, οἷόν ἐστιν οὗτος,

<sup>1</sup> Perhaps Ερασμονίδην, οὐ τό Ερασμονίδη.



Καὶ βήσας ορέων δυσπαιπάλους, ὅιος ἦν ἐφ' ἥβης.

Τοῦτο παρὰ τοῖς νεωτέροις πολὺ τὸ μέτρον ἐστίν, ὥσπερ καὶ παρὰ Καλλιμάχῳ.

Τόν με παλαιστρίταν ομόσας θεὸν ἐπτάκις φιλήσειν.

Παρὰ δὲ Κρατίνῳ, ἐν τοῖς Σεριφίοις, οὐκέτι ἀκατάληκτόν ἐστι τὸ δακτυλικὸν τὸ ἡγούμενον τοῦ ἰθυφαλλικοῦ, ἀλλὰ καταληκτικὸν εἰς δισύλλαβον.

Χαίρετε, πάντες θεοὶ, πολύβωτον, ποντίαν Σέριφον.

Τρίτον δέ ἐστι παρ' Αρχιλόχῳ ἀσυνάρτητον, ἐκ δακτυλικοῦ πενθημιμεροῦς καὶ ἱαμβικοῦ διμέτρου ἀκαταλήκτου.

Ἀλλά μ' ὁ λυσιμελής, ὦ ταῖρε, δάμναται πόθος.

Ἐνδοξόν ἐστιν<sup>2</sup> ἐπισύνθετον καὶ τὸ διπενθημιμερὲς, τὸ ἐγκωμιολογικὸν καλούμενον, ὅπερ ἐστίν ἐκ δακτυλικοῦ πενθημιμεροῦς καὶ ἱαμβικοῦ τοῦ ἴσου, ᾧ κέχρηται μὲν καὶ Ἀλκαῖος ἐν ᾠσμᾷ οὗ ἡ ἀρχή.

Ἡ ρ' ἐτι Δινομένει τῷ Τυρρακῇ.

Τάρμενα λαμπρὰ κέατ' ἐν μυρσινήφ.

Κέχρηται δὲ καὶ Ἀνακρέων ἐν πλείοσιν ᾠσμασιν.

Ορσόλοπος μὲν Ἄρης φιλέει μεναίχμαν.

Τὸ δὲ ἀντεστραμμένον τούτῳ ἱαμβέλεγος καλεῖται. τούτῳ δὲ ἐν συνεχείᾳ οὐκ ἴσμεν τινὰ κεχρημένον, διεσπαρμένως δέ.

Πρῶτον μὲν εὐβουλον Θέμιν ουρανίαν.

Κείων λυθέντων σαῖς ὑπὸ χερσίν, ἀνάξ.

<sup>2</sup> ἐστὶ καὶ ἐπισυνθ. *Gaisf.* The scholiast reads with us.

Γίνεται δὲ καὶ τριπενθημιμερές ἐκ τούτων, το καλούμενον Πλατωνικόν, ἐν ᾧ τὰ μὲν ἑκατέρωθεν δύο δακτυλικά εἰσι πενθημιμερῇ· τὸ δὲ μέσον ιαμβικόν· κέχρηται δὲ αὐτῷ Πλάτων ἐν Ξαντρίαις·

Χαῖρε παλαιογόνων ἀνδρῶν θεατῶν ξύλλογε παντοσόφων.

Ἀντεστραμμένον δὲ ἐστὶ τούτῳ τὸ Πινδαρικόν καλούμενον·

Ὅς καὶ τυπεῖς ἀγνῶ πελέκει τέκετο ξανθὰν Ἀθάναν.

Σοφοὶ δὲ καὶ τὸ, μὴδὲν ἄγαν, ἔπος, αἶνησαν περισσῶς.

Τοῦ δὲ δακτυλικοῦ πενθημιμεροῦς δις λαμβανομένου γίνεται τὸ ἐλεγεῖον· ἀλλὰ τὸ μὲν δεύτερον αὐτοῦ μέρος ἑπτασύλλαβον αἰεὶ μένει, ἐκ δύο δακτύλων καὶ συλλαβῆς· τὸ δὲ πρότερον κινουμένους ἔχει τοὺς δύο πόδας, ὥστε ἢ δακτύλους αὐτοὺς γίνεσθαι, ἢ σπονδεῖους· ἢ τὸν μὲν πρῶτον, δάκτυλον, τὸν δὲ δεύτερον, σπονδεῖον· ἢ ἀνάπαλιν, τὸν μὲν πρῶτον σπονδεῖον, τὸν δὲ δεύτερον, δάκτυλον. Παρ' ἣν αἰτίαν, τὸ μὲν δεύτερον αἰεὶ διπλασιαζόμενον, τὴν ἐλεγεῖαν ποιεῖ· τὸ δὲ πρότερον οὐκέτι, εἰ μὴ ἐκ δύο δακτύλων συνεστήκη· οἷον,

Νήιδες οἱ Μούσης οὐκ ἐγένοντο φίλοι.

Τὸ μὲν δεύτερον διπλασιασθὲν ποιεῖ ἐλεγεῖαν, τὸ δὲ πρότερον οὐ· ὥστε αὐτὸ ποτὲ μὲν τεσσαρεσκαίδεκάσύλλαβον, ποτὲ δὲ τρεῖσκαίδεκάσύλλαβον, ποτὲ δὲ δωδεκάσύλλαβον εἶναι.

Καὶ τοῦ μὲν τεσσαρεσκαίδεκασυλλάβου, ἐν σχῆμα·

Παίσατε, τῶν δ' ἐτέων ἡ δεκάς οὐκ ὀλίγη.

Ὅμοίως δὲ τοῦ δωδεκασυλλάβου, ἐν·

Τίκτεσθαι· βροντᾶν δ' οὐκ ἐμὸν, ἀλλὰ Διός.

Τοῦ δὲ τρεισκαιδεκασυλλάβου, δύο σχήματα· ποτὲ μὲν πρῶτος ὁ δάκτυλος·

Νήιδες οἱ Μούσης οὐκ ἐγένοντο φίλοι·

ποτὲ δὲ δεύτερος·

Ρέζειν, καὶ στεφένων εὐάδε τῷ Παρίῳ.

Δεῖ δὲ τὸ ἐλεγεῖον τέμνεσθαι καθ' ἕτερον τῶν πενθημιμερῶν· εἰ δὲ μὴ, ἔσται πεπλημμελημένον, ὅιον τὸ Καλλιμάχου·

Ἱερὰ νῦν δὲ Διοσκουρίδew γενεή.

Ἄλλο ασυνάρτητον ὁμοίως κατὰ τὴν πρώτην ἀντιπάθειαν, ἐκ ἱαμβικοῦ διμέτρου ἀκαταλήκτου, καὶ τροχαϊκοῦ ἐφθημιμεροῦς, τοῦ καλουμένου Εὐριπίδειου· ὅιον τὸ ἐν τοῖς ἀναφερομένοις εἰς Ἀρχίλοχον Ἰοβάκχοις·

Δήμητρος ἀγνῆς καὶ Κόρης τὴν πανήγυριν σέβων.

Ἄλλο, τούτου ἔλαττον κατὰ τὴν τελευταίαν συλλαβὴν, τὸ καλούμενον Εὐριπίδειον Τεσσαρεσκαιδεκαϊδεκασύλλαβον· ὅιον, παρὰ μὲν αὐτῷ Εὐριπίδῃ·

Εῷος ἡνίχ' ἵππότας ἐξέλαμψεν ἀστήρ·

παρὰ δὲ Καλλιμάχῳ·

Ενεστ' Ἀπόλλων τῷ χορῷ· τῆς λύρης ακούω·

Καὶ τῶν Ερώτων ἡσθόμην· ἔστι κ' Ἀφροδίτα.

Ἄλλο ασυνάρτητον ὁμοίως κατὰ τὴν πρώτην



αντιπάθειαν, εκ τροχαϊκοῦ διμέτρου ακαταλήκτου  
καὶ ιαμβικοῦ ἐφθημιμεροῦς, ὅπερ εἰν παραλλάξῃ  
τὴν τομὴν, γίνεται τροχαϊκὸν προκαταληκτικόν·

Εστὶ μοι καλὰ παῖς, χρυσέοισιν ανθέμοισιν  
Εμφερῇ ἔχουσα μορφάν, Κλεῖς μοι ἀγαπατὰ<sup>1</sup>,  
Αντὶ τᾶς ἐγὼ οὐδὲ Λυδίαν πᾶσαν, οὐδ' ἐραννάν.

Τούτων δὲ τὸ μὲν δεύτερον, δηλόν εστιν ἀπὸ τῆς  
τομῆς, ὅτι οὕτως σύγκειται ὡς προεῖρηται, εκ τοῦ  
τροχαϊκοῦ διμέτρου ακαταλήκτου καὶ τοῦ ἐφθημιμε-  
ροῦς ιαμβικοῦ· τὸ δὲ πρῶτον, διὰ τὸ πρὸ συλλαβῆς  
ἔχειν τὴν τομὴν, ἐγένετο προκαταληκτικόν, εκ τρο-  
χαϊκοῦ ἐφθημιμεροῦς,

Εστι μοι καλὰ παῖς,  
καὶ διμέτρου ακαταλήκτου, τοῦ,  
χρυσέοισιν ανθέμοισιν·  
τὸ δὲ τρίτον ἐξ ὑπερκαταλήκτου,  
Αντὶ τᾶς ἐγὼ οὐδὲ Λυδίαν,  
καὶ βραχυκαταλήκτου,  
πᾶσαν, οὐδ' ἐραννάν.

Ανακρέων δὲ οὐκ ιαμβικῶ, ἀλλὰ χοριαμβικῶ ἐπι-  
μίκτω πρὸς τὰς ιαμβικὰς, ἐπήγαγε τὸ ιθυφαλλικόν·

Τὸν λυροποιὸν ηρόμην Στράττιν εἰ κομήσει,

Τούτου δὲ μεῖζόν εστι συλλαβῇ τῇ τελευταίᾳ

<sup>1</sup> Κλεῖς ἀγαπατὰ. *Gaisf.* but here is plainly some error, because the metre is imperfect. *Bentley* has conjectured ἀγαπατὰ, and to fill the still remaining gap I have ventured to insert a pronoun.

τὸ καλούμενον Κρατίνειον. Ἐστι γὰρ ἐκ χοριαμβικοῦ ἐπιμίκτου, τοῦ τὴν δευτέραν iamβικὴν ἔχοντος, καὶ τροχαϊκοῦ ἐφθημιμεροῦς ·

Εὐῖε κισσοχαῖτ' ἀναξ, χαῖρ', ἔφασκ' Ἐκφαντίδης.

Πάντα φορητὰ, πάντα τολμητὰ τῷδε τῷ χορῷ.

Πλὴν Ξενίου νόμοισι, καὶ Σχοινίωνος, ὦ Χάρον.

Τὸ μὲν οὖν καθαρὸν Κρατίνειον τοιοῦτόν ἐστι. Πολυσχημάτιστον δὲ αὐτὸ πεποιήκασιν οἱ κωμικοί. Τοὺς γὰρ σπονδείους τοὺς ἐμπίπτοντας ἐν τοῖς iamβικοῖς καὶ τοῖς τροχαϊκοῖς, παρὰ τάξιν παραλαμβάνουσιν ἐν ταῖς μέσαις συζυγίαις, τῇ τροχαϊκῇ, καὶ τῇ iamβικῇ. Εὐπόλις δὲ ἐν τοῖς Ἀστρατεύτοις καὶ ατακτοτάτως συνέθηκε τὸ εἶδος · πῇ μὲν γὰρ τοιαῦτα ποιεῖ ·

Ἄνδρες ἑταῖροι, δεῦρ' ἤδη τὴν γνώμην προσίσχετε,

Εἰ δυνατόν, καὶ μῆτι μείζον πρᾶττονσα τυγχάνει ·

πῇ δὲ τοιαῦτα,

Καὶ ξυνεγινόμεν<sup>2</sup> αἰὲ τοῖς ἀγαθοῖς φάγροισιν ·

ὥσθ' ὅλον αὐτὸ χοριαμβικὸν ἐπίμικτον γενέσθαι, ὅμοιον Ἀνακρεοντείῳ τῷδε ·

Σίμαλον εἶδον ἐν χορῷ πηκτίδ' ἔχοντα καλὴν.

πῇ δὲ καὶ ἄλλοις ἐχρήσατο λίαν ἀτάκτοις σχήμασι.

Καὶ τὸ ἐκ τῶν ἀντισπαστικῶν δὲ καταληκτικῶν διμέτρων δικατάληκτον, ὁ Φερεκράτης ἐνώσας, σύμπτυκτον ἀνάπαιστον καλεῖ, ἐν τῇ Κοριαννοῖ ·

Ἄνδρες πρόσχετε τὸν νοῦν ἐξευρήματι καινῷ,

Συμπτύκτοις ἀναπαίστοις.

<sup>2</sup> Ξυνεγινομ. MSS. ξυνεγεινόμεν. Gaisf.

Καὶ τὸ ἐκ τῶν ιαμβικῶν ἐφθημιμερῶν διακατά-  
ληκτον Καλλίμαχος·

Δήμητρι τῇ πυλαίῃ, τῇ τοῦτον οὐκ Πελασγῶν·  
ὅπερ προέταξεν επισυνθέτου τοῦ ἐκ δακτυλικῆς  
τετραποδίας καὶ ιθυφαλλικοῦ, τοῦδε·

Ακρίσιος τὸν νηὸν εδείματο, ταῦθ' ὁ Ναυκρατίτης.

Καὶ τὸ ἐξ ιθυφαλλικῶν δῦο, ἡ Σαπφῶ πεποίηκε·

Δεῦρο, δεῦτε Μοῖσαι, χρύσειον λιποῖσαι.

Καὶ τὸ ἐκ χοριαμβικῶν ἐφθημιμερῶν τῶν εἰς τὴν  
ιαμβικὴν κατακλείδα, ἡ αὐτὴ ποιήτρια·

Ολβιε γαμβρέ, σοὶ μὲν δὴ γάμος, ὥς ἀραο,  
Ἐκτετέλεστ', ἔχεις δὲ παρθένον ἂν ἀραο.

Καὶ ὁ πούς συνῆψε τὴν λέξιν·

<sup>1</sup> Μηλόχροος δ' ἐφ' ἱμερτῷ κέχυται προσώπῳ.

Τοσαῦτα περὶ τῶν ασυναρτήτων.

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<sup>1</sup> Μελίχροος, *Gaisf.* but this destroys the metre. I have there-  
fore adopted a conjecture of *De Pauwe* approved by *Hermann*.



## ΚΕΦ. ΙΣ.

## ΠΕΡΙ ΠΟΛΥΣΧΗΜΑΤΙΣΤΩΝ.

ΠΟΛΥΣΧΗΜΑΤΙΣΤΑ δὲ καλεῖται ὅσα κατ' ἐπιλογισμὸν μὲν οὐδένα πλήθος ἐπιδέχεται σχημάτων, κατὰ προαίρεσιν δὲ ἄλλως τῶν χρησαμένων<sup>1</sup> ποιητῶν· τούτων δ' ἐπισημότατά ἐστι τὰδε.

Τὸ Πριάπειον, οὐ μόνον ἱαμβικῇ τῇ δευτέρᾳ χρώμενον, ἀλλὰ καὶ χοριαμβικῇ· καὶ τὸν ἀντίσπαστον ἐσθ' ὅτε, τὸν πρῶτον τοῦ παντὸς μέτρου, εἰς σπονδεῖον περαιοῦσιν, εἴαν τε ἀπὸ ἰάμβου ἀρχηται, εἴαν τε ἀπὸ τροχαίου, κατὰ τὸ δεδομένον, εἴαν τε ἀπὸ σπονδείου· οἷον παρ' Εὐφορίωνι τῷ Χερρονησιώτῃ·

Οὐ βέβηλος, ὦ τελεταὶ τοῦ νέου Διονύσου,  
Κάγῳ δ' ἐξ ευεργεσίης ωργιασμένος ἦκω,  
Ὅδεῦν Πηλουσιακὸν κνεφαῖος παρὰ τέλμα.

Ὅμοίως δὲ καὶ ἐπὶ τῶν Γλυκωνείων τοιαῦτα σχήματα παραλαμβάνεται· οἷον ἐν τοῖς Κορίννης,

Καλὰ γέρεα εἰσομένα.  
Ταναγρίδεσσι λευκοπέπλοις.  
Μέγα δ' ἐμὴ γέγαθε πόλις.  
Διγουροκωτίλης εὐοπῆς.

ὥδε καὶ τόδε,

Καὶ πεντήκονθ' ὄνυβίας.

<sup>1</sup> χρησαμ. The Cambridge MS. and Turnebus: χρησιμωτάτων. Gaisf.

Ἐτι δὲ καὶ πλείοσιν ἄντη κέχρηται σχήμασιν,

Δούρατος ὥστ' ἐφ' ἵππῳ.

Κατὰ μὲν βριμούμενοι.

Πόλιν δ' ἐπράθομεν.

Προφανῆς Γλούκου δὲ τις ἄδων.

Πελέκεσσι δονεῖται.

Τάχα δὲ καὶ τὸ κωμικόν, τὸ καλούμενον ἐπιωνικόν, πολυσχημάτιστον συνέθεσαν. Μάλιστα δ' ἐν αὐτῷ αταξία πολλή, ἢ τοὺς σπονδεῖους ἐπὶ ἀρτίους χώρας ἔχουσα τῶν ιαμβικῶν συζυγιῶν, ὅιον παρ' Εὐπόλιδι ἐν Χρυσῷ Γένει,

Ω καλλίστη πόλι πασῶν ὅσας Κλέων εφορᾷ,

Ὡς εὐδαίμων πρότερον τ' ἦσθα, νῦν δὲ μᾶλλον ἔση.

Καὶ τὸ Εὐπολίδειον τὸ καλούμενον ἐπιχοριαμβικόν πολυσχημάτιστόν ἐστιν, ἐν ᾧ τὰς τροχαϊκὰς παρὰ τάξιν ποιοῦσι δέχεσθαι τον σπονδεῖον· ἐνίστε δὲ καὶ ἀντισπαστικὸν καθαρὸν ποιοῦσιν· ὅιον,

Εὐφράνας ἡμᾶς ἀπόπεμπ' οἰκαδ' ἄλλον ἄλλοσε.

Ὁ σῶφρων τε χῶ καταπύγων ἀριστ' ηκουσάτην.

Καὶ τὸ Κρατίνειον δὲ τὸ ἀσυνάρτητον ἐκ χοριαμβικοῦ καὶ τροχαϊκοῦ πολυσχημάτιστόν ἐστιν. Ἀρκέσει τοῦτο δεῖξαι ἡ παράβασις ἢ ἐν τοῖς Ἀστρατεύτοις Εὐπόλιδος πᾶσα, ἵνα μὴ νῦν μηκύνωμεν παραδείγματα παρατιθέμενοι.

Τοσαῦτα περὶ τῶν μέτρων· περὶ δὲ ποιήματος ἐξῆς ῥητέον.

## ΠΕΡΙ ΠΟΙΗΜΑΤΟΣ.

## ΚΕΦ. Α.

## ΠΕΡΙ ΣΤΙΧΟΥ ΚΑΙ ΣΥΣΤΗΜΑΤΟΣ.

ΣΤΙΧΟΣ ἐστὶ ποσὸν μέγεθος μέτρον, ὅπερ οὔτε ἐλαττόν ἐστι τριῶν συζυγιῶν, οὔτε μείζον τεσσάρων. Τὸ δὲ ἐλαττονὸν ὃν τριῶν συζυγιῶν, εἰ μὲν πλήρεις ἔχη τὰς συζυγίας, ἀκατάληκτόν ἐστι, καὶ καλεῖται κῶλον, εἰ δέ τι ἐλλείπη, κόμμα.

Σύστημα δὲ ἐστὶ μέτρων συναγωγὴ, ἥτοι δύο ἢ πλείονων, ἢ ὁμοίων ἢ ἀνομοίων· ἀνομοίων μὲν, ὥς τὰ ἐλεγεία· ἑξαμέτρον γάρ ἐστι πρὸς πεντάμετρον κοινωμία· καὶ οἱ ἐπῳδοί. Τὸ δὲ ἐξ ὁμοίων, ὥς τὸ δεύτερον Σαπφούς, ὥς προῖόντες δεῖξομεν.

Ὀντων δὴ τούτων τῶν ἀνωτάτω γενῶν, κατὰ τὴν τούτων μίξιν ὑφίσταται τὰ τε μικτὰ γενικὰ προσαγορευόμενα, καὶ τὰ κοινὰ συστηματικά.

Καὶ μικτὰ μὲν γενικὰ, ὥς αἱ τραγωδίαί, καὶ αἱ παλαιαὶ κωμωδίαί. Μέρος μὲν γὰρ τούτων γέγραπται κατὰ στίχον, μέρος δὲ κατὰ σύστημα.

Κοινὰ δὲ συστηματικά, ἅπερ καὶ ὁ κατὰ στίχον γεγράφθαι φάσκων, ὑγιῶς ἂν λέγοι, καὶ ὁ κατὰ σύστημα· ὥς τὸ δεύτερον καὶ τρίτον Σαπφούς. Διὰ μὲν γὰρ τὸ ἐν τοῖς παλαιοῖς ἀντιγράφοις κατὰ δύο ὁρᾶν παραγεγραμμένον ἕκαστον ᾄσμα, καὶ ἐτι διὰ τὸ μηδὲν εὐρίσκεσθαι ἀριθμοῦ περιττοῦ, κατὰ σύστημα νομίζομεν αὐτὰ γεγράφθαι. Πάλιν δὲ, τῷ



ὁμοῖον ἐκάτερον εἶναι τῶν ἐν τῇ δυνάδι στίχων, καὶ τῷ δύνασθαι τὴν ποιήτριαν κατὰ τύχην τινὰ ἀρτίου πάντα ἀριθμοῦ πεποιηκέναι, φαίη τις ἂν κατὰ στίχον αὐτὰ γεγράφθαι.

Δεδειγμένον δ' ἡμῖν, τί τε ἐστὶ στίχος, καὶ τί κόμμα, καὶ τί κῶλον, καὶ τί σύστημα, ὅμως παρέντες ἡμεῖς τὴν τοιαύτην ἀκριβολογίαν, καὶ ταῦτα, καίπερ κατὰ κόμμα γεγραμμένα, κατὰ στίχον γεγράφθαι φαμέν·

Ἡ παῖς ἡ κατάκλειστος,  
 Τὴν οἱ φασὶ τεκόντες  
 Εὐναίους οαρισμοῖς  
 Ἐχθρῶν ἴσον ολέθρῳ.

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## ΚΕΦ. Β.

## ΠΕΡΙ ΤΩΝ ΕΙΔΩΝ ΤΩΝ ΠΟΙΗΜΑΤΩΝ.

ΤΩΝ δὲ κατὰ στίχον, τὰ μὲν ἐστὶ μικτὰ, τὰ δὲ οὐ. Καὶ μικτὰ μὲν, ὥς αἱ Μενάνδρου κωμῳδίαί· πῇ μὲν γὰρ τετράμετρα ἐν τῷ αὐτῷ ποιήματι, πῇ δὲ τρίμετρα ἐνρίσκεται. Τὰ δὲ ἀμικτα, ὥς αἱ τοῦ Ὀμήρου ῥαψῳδίαί.

Τῶν δὲ κατὰ συστήματα γεγραμμένων, τὰ μὲν ἐστὶ κατὰ σχέσιν, τὰ δὲ ἀπολελυμένα, τὰ δὲ μετρικὰ ἀτακτα, τὰ δὲ ἐξ ὁμοίων, τὰ δὲ μικτὰ συστηματικά, τὰ δὲ κοινὰ συστηματικά· περὶ ὧν ἐροῦμεν.

Κατὰ σχέσιν μὲν οὖν ἐστίν, ἃ δουλεύοντα ἀνταποδόσει καὶ ἀνακυκλήσει ὁ ποιητὴς γράφει.

Ἀπολελυμένα δὲ, ἃ εἰκὴ γέγραπται, καὶ ἀνευ μέτρου ὠρισμένου· οἷόν ἐσιν οἱ νόμοι οἱ κιθαρωδικοὶ Τιμοθέου.

Μετρικὰ δὲ ἀτακτά ἐστίν, ἅπερ μέτρῳ μὲν γέγραπταί τινι, οὔτε δὲ ὁμοιοτῆτα ἔχει πρὸς ἄλληλα, οὔτε ἀνακύκλησιν· οἷόν ἐστι τὸ τοῦ Σιμωνίδου ἐπίγραμμα.

Ἰσθμια δις, Νεμέα δις, Ολυμπία ἐστεφανώθην,

Οὐ πλάτεϊ νικῶν σώματος, ἀλλὰ τέχνης;

Ἀριστόδαμος, Θράσιδος, Ἀλεῖος, πάλα.

Τοιοῦτός ἐστι καὶ ὁ Μαργίτης Ὀμήρου· οὐ γὰρ τεταγμένῳ ἀριθμῷ ἐπῶν τὸ ἱαμβικὸν ἐπιφέρεται.

Ἐξ ὁμοίων δὲ ἐστίν, ἅπερ ὑπὸ ποδὸς, ἢ συζυγίας,

ἡ περιόδου, καταμετρεῖται, ἀνευ αριθμοῦ τινος ὠρισμένου· ὥς εἰάν τεταγμένος αριθμὸς ἦ, οὐκ ἐστὶν ἐξ ὁμοίων, ἀλλὰ κατὰ σχέσιν, ὥς ἐν τῷ παρ' Αλκαίῳ ἄσματι οὗ ἡ ἀρχή,

Εμὲ δειλὰν, ἐμὲ πασᾶν κακοτάτων πεδέχοισαν.

Ἀπειρος μὲν γὰρ τις ὢν, φήσειεν ἂν αὐτὸ ἐξ ὁμοίων εἶναι, ἐξ ἰωνικῆς ἀπ' ἐλάσσονος συζυγίας καταμετρούμενον· ἡμεῖς δὲ, ἐπειδὴ κατὰ δέκα ὀρῶμεν αὐτὸ συζυγίας καταμετρούμενον, κατὰ σχέσιν αὐτὸ γεγράφθαι φαμέν. Διόπερ καὶ τὰ μονοστροφικὰ ἄσματα, δέκα ὄντα συζυγιῶν, ὅντω πεποιῆσθαι νομίζομεν. Ἔστι δέ τινα τὰ ἐξ ὁμοίων ὅντω πεποιημένα, ὅιον τὰ Ἑρμείου, παιωνικὰ ὄντα·

Ἑπτὰ μοι δις τριάκοντα βασιλεὺς σχεδόν·

καὶ τὰ ἐξῆς.

Ὑπολείπεται δὲ ἡμῖν περὶ τε τῶν μικτῶν συστηματικῶν εἰπεῖν, καὶ τῶν κοινῶν συστηματικῶν. Λέγομεν τοίνυν ὅτι μικτὰ μὲν ἐστὶ συστηματικά, ὥσπερ εἰ τις τὴν πρώτην ὁδὴν ἐν τῷ πρώτῳ Αλκαίου, καὶ τὴν δευτέραν, συνάψῃ· συστηματικῆς οὗσης αὐτῶν ἑκατέρας.

Κοινὰ δὲ ἐστὶ συστηματικά, τὰ δύο εἶδεσιν ὑποπεπτωκότα· ὅιον συμβέβηκεν ἐπὶ τοῦ,

Εμὲ δειλὰν, ἐμὲ πασᾶν κακοτάτων πεδέχοισαν.

Ἀπειρος μὲν γὰρ τις ὢν τῆς τοῦ ποιητοῦ προθέσεως, ἐξ ὁμοίων φήσειεν ἂν εἶναι τὸ ἄσμα· ὁ δὲ ἔμπειρος κατὰ σχέσιν, ὥς καὶ ἐν τοῖς ἐμπροσθεν ἐπεδείξαμεν.



## ΚΕΦ. Γ.

## ΠΕΡΙ ΤΩΝ ΚΑΤΑ ΣΧΕΣΙΝ.

ΤΩΝ δὲ κατὰ σχέσιν, τὰ μὲν ἐστὶ μονοστροφικὰ, τὰ δὲ ἐπωδικὰ, τὰ δὲ κατὰ περικοπὴν ἀνομοιομερῆ, τὰ δὲ ἀντιθετικά, τὰ δὲ μικτὰ κατὰ σχέσιν, τὰ δὲ κοινὰ κατὰ σχέσιν.

Μονοστροφικὰ μὲν οὖν εἰσιν, ὅσα ὑπὸ μιᾶς στροφῆς καταμετρεῖται, καθάπερ τὰ Ἀλκαίου, καὶ τὰ Σαπφούς, καὶ ἐτι τὰ Ἀνακρέοντος.

Ἐπωδικὰ δέ ἐστιν, ἐν ὅις συστήμασιν ὁμοίοις ἀνόμοιόν τι ἐπιφέρεται. Δηλονότι ἐπ' ἔλαττον μέντοι τοῦ τῶν τριῶν ἀριθμοῦ οὐκ ἂν γένοιτό τι τοιοῦτον· ἐπὶ πλεῖον δὲ οὐδὲν αὐτὸ κωλύει ἐκτείνεσθαι· γίνεται γάρ, ὥσπερ τριάς ἐπωδική, οὕτω καὶ τετράς, καὶ πεντάς, καὶ ἐπὶ πλεῖον. Τοῦ δὲ ἐπωδικοῦ γένους, τὰ μὲν ἐστὶν, ὁμωνύμως αὐτῷ, καλούμενα ἐπωδικὰ, τὰ δὲ προωδικὰ, τὰ δὲ μεσσωδικὰ, τὰ δὲ παλινωδικὰ, τὰ δὲ περιωδικά<sup>1</sup>.

Ἐπωδικὰ μὲν οὖν ἐστὶν ἐν ὅις συστήμασιν ὁμοίοις ἀνόμοιόν τι ἐπιφέρεται· ὥς τὰ γε πλεῖστα Πινδάρου καὶ Σιμωνίδου πεποίηται.—Πρωδικὰ δέ ἐστιν ἐν ὅις τὸ ἀνόμοιον προτέτακται τῶν ὁμοίων.—Μεσσω-

<sup>1</sup> The words from Δηλονότι ἐπ' ἔλαττον to καὶ ἐπὶ πλεῖον, inclusive, I have inserted here, removing them from between the second ἐπιφέρεται and ὥς τὰ γε πλεῖστα, where they are found in the MSS. edd. and in *Gaisford*. The sense, before perplexed, is thus restored: and the *homoioteleuton* in ἐπιφέρεται, readily explains the source of the existing error. Δηλονότι MSS. but ab. in *Gaisf*.

<sup>2</sup> τὰ δὲ περιωδικὰ, τὰ δὲ παλινωδικά. *Gaisf*.

δικὰ δὲ, ἐν οἷς περιέχει μὲν τὰ ὁμοῖα, μέσον δὲ τὸ ἀνόμοιον τέτακται.—Παλινωδικὰ δὲ, ἐν οἷς τὰ μὲν περιέχοντα ἀλλήλοις ἐστὶν ὁμοῖα, ἀνόμοια δὲ τοῖς περιεχομένοις· τὰ δὲ περιεχόμενα ἀλλήλοις μὲν ὁμοῖά ἐστιν, ἀνόμοια δὲ τοῖς περιέχουσι.—Περιωδικὰ δὲ, ἐν οἷς τὰ μὲν περιεχόμενα ἀλλήλοις ἐστὶν ὁμοῖα, τὰ δὲ περιέχοντα οὔτε ἀλλήλοις, οὔτε τοῖς περιεχομένοις.

Κατὰ περικοπὴν δέ ἐστιν ἀνομοιομερῆ, ὅποταν ἐκθήμενος ὁ ποιητὴς ὅποσα δήποτε συστήματα διάφορα, ἐπαγάγῃ ἐκ τῶν αὐτῶν συστημάτων συνεστῶσαν περικοπὴν· ὥστε τὰ μὲν ἐν ἑκατέρᾳ ἢ ἑκάστη περικοπῇ συστήματα ἀνόμοια εἶναι ἀλλήλοις· τὰς δὲ περικοπὰς ἀμφοτέρας ἀλλήλαις ὁμοίας, ἢ πάσας·

Ἀντιθετικὰ δὲ ἐστὶν, ὅποταν ὁ ποιητὴς γράφῃ ὅποσα δήποτε κῶλα ὡς ἀνόμοια, καὶ ὡς βούλεται· εἴτα τούτων ἀνταποδῶ τῷ μὲν τελευταίῳ τὸ πρῶτον, τῷ δὲ δευτέρῳ ἀπὸ τέλους τὸ δεύτερον, καὶ οὕτω πάντα κατὰ τὸν αὐτὸν λόγον. Τοῦτο δὲ τὸ εἶδος παρὰ μὲν τοῖς παλαιοῖς σπανιώτατόν ἐστι, παρὰ δὲ Σιμμία τῷ Ροδίῳ ἐστὶν οὕτω πεποιημένα ἐν τῷ ἐπιγραφομένῳ Ωῷ.

Μικτὸν δέ ἐστι κατὰ σχέσιν ποίημα, ἐν ᾧ ἐστὶ μέρη τινὰ ἄπερ (διάφορα) ἔφαμεν εἶναι τῶν κατὰ σχέσιν εἰδῆ<sup>1</sup>, ὁῖον, λόγου χάριν, τό τε ἐπωδικόν, καὶ τό μεσσωδικόν.

<sup>1</sup> Several MSS. εἰδῆ. Gaisf. τοῦ κατὰ σχέσιν εἶδους. The Schol. Εἰ τὰ μέρη τῶν κατὰ σχέσιν ἐκ διαφόρων εἰδῶν συγκέοιτο κατὰ ταυτὸν, τὸ κατὰ σχέσιν ῥηθήσεται μικτὸν κατὰ σχέσιν. The received text evidently needs some correction.

Κοινὸν δέ ἐστι κατὰ σχέσιν, τὸ δύο συστήμασιν  
ὑποπεπτωκός, καθάπερ τὸ πρῶτον Ανακρέοντος ᾠσμα·

Γουνούμαί σ' Ελαφηβόλε,  
Ξανθὴ παῖ Διός, αγρίων  
Δέσποιν', Ἀρτεμι, θηρῶν·

καὶ τὰ ἐξῆς. Κατὰ μὲν γὰρ τὴν νῦν ἐκδοσιν, οκτά-  
κωλός ἐστιν ἡ στροφή, καὶ τὸ ᾠσμά ἐστι μονο-  
στροφικόν. Δύναται δὲ καὶ ἑτέρως διαιρεῖσθαι, εἰς  
τε τριάδα καὶ πεντάδα, ἡ στροφή· ὥστε Φερε-  
κρατειον εἶναι τὸ τελευταῖον τοῦ συστήματος, τοῦ  
ἐκ τῶν τριῶν κώλων, ἢ τῶν πέντε.

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ΔΕΔΕΙΓΜΕΝΟΥ δὲ ἡμῖν τινὰ ἐστὶ τὰ ἀπολελυμένα, φαμέν εἶδη τούτων εἶναι τὰ τε ἀστροφα, καὶ τὰ ἀνομοιόστροφα, καὶ ἀτμητα.

Ἀστροφα μὲν οὖν ἐστὶ τὰ τηλικούτου μεγέθους ὄντα, ἐπ' ἐλάχιστον, ὥς μὴδὲ στροφῆς ὅλης εἶναι αὐτὰ ὑπονοητικά.—Ἀνομοιόστροφα δὲ ἐστὶν, ὅσα πάντως διαιρεῖται, ἢ κατὰ πρόσωπον ἀμοιβαῖον, ἢ χοροῦ πρὸς ὑποκριτὴν ἀπόκρισιν, ἢ κατὰ ἐφύμνιον, ἢ κατὰ ἐπωδὸν, ἢ κατ' ἄλλο τι ἐπιφώνημα. Διαιρεῖται δὲ ἢτοι εἰς δύο, ἢ εἰς πλείω. Ἐὰν μὲν οὖν εἰς δύο διαιρεθῇ, καλεῖται ἑτερόστροφον· ἐὰν δὲ εἰς πλείω, ἀλλοιόστροφον.—Ἀτμητα δὲ ἐστὶν, τὰ τηλικαῦτα, ὥστε δύνασθαι μὲν τέμνεσθαι, μὴ μέντοι τεκμήριόν τι ὑπάρχειν τοῦ τὸν ποιητὴν αὐτὰ τετμηκέναι, μήτε βραχυκαταληξίαν<sup>1</sup>, μήτε ἕτερον τῶν διορίζοντων τὰ ποιήματα, δὶον ἐφύμνιον, ἢ ἀναφώνημα.

Τῶν δὲ ἐξ ὁμοίων, τὰ μὲν ἐστὶν ἀπεριόριστα, τὰ δὲ κατὰ περιορισμοὺς ἀνίσους.

Ἀπεριόριστα μὲν, ὅποσα ὑπὸ τοῦ αὐτοῦ ποδὸς, ἢ τῆς αὐτῆς συζυγίας καταμετρούμενα, ἢ περιόδου, περιγραφὴν οὐδεμίαν ἔχει μεταξὺν, ἀλλὰ μέχρι τῆς

<sup>1</sup> Βραχυκαταληξίαν. MSS. Edd. βραχυκατάληξιν. Gaisf. and again below.

τελευταίας ὁμοιά ἐστι.—Κατὰ περιορισμοὺς δὲ ἀνίσους ἐστὶν, ὅποσα ἐξ ὁμοίων συνεστῶτα, ἔχει κατάληξιν ἢ βραχυκαταληξίαν μεταξὺ, οὐ μέντοι ἴσοις μεγέθεσι ταύτην ἐπιζευγνυμένην αεὶ, δια μάλιστα φιλεῖ γενέσθαι ἐν τοῖς παρόδοις τῶν χορῶν. Ἐκεῖ γὰρ μετὰ δέκα ἀναπαιστικά, λόγου χάριν, καὶ κατάληξιν, ἐπάγουσιν εὐθὺς ὁμοῖα μὲν, καὶ ἀναπαιστικά, οὐ μέντοι τῶν ἴσων συζυγιῶν.

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## ΚΕΦ. Ε.

## ΠΕΡΙ ΑΛΛΩΝ ΤΙΝΩΝ ΕΝ ΤΟΙΣ ΠΟΙΗΜΑΣΙ.

## ΕΦΥΜΝΙΑ.

ΕΣΤΙ ΔΕ ΤΙΝΑ ΕΝ ΤΟΙΣ ΠΟΙΗΜΑΣΙ ΚΑΙ ΤΑ ΚΑΛΟΥ-  
ΜΕΝΑ ΕΦΥΜΝΙΑ, ἅπερ ταύτης τῆς προσηγορίας τετύ-  
χηκεν, ἐπειδὴ καὶ ἐφύμνιον τι εἰώθασιν ἐπάγειν οἱ  
ποιηταὶ ταῖς στροφαῖς, διὰ ἐστι καὶ τὰ τοιαῦτα·

Ἰήε παιάν·

καί,

Ω διθύραμβε.

Ὅταν δὲ τὸ ἐφύμνιον μὴ μετὰ στροφὴν, ἀλλὰ  
μετὰ στίχον κέηται, παραλαμβανόμενον ἄλλω  
στίχῳ, μεσύμνιον καλεῖται το ποῖημα, διὸν ἐστι  
τὸ παρὰ Σαπφοῖ·

Υψι δὴ τὸ μέλαθρον,

Ὑμεναιον,

Λέρρετε τέκτονες ἄνδρες·

Ὑμεναιον,

Γαμβρὸς ἔρχεται ἴσος Ἀρηι.

## ΕΠΩΔΟΙ.

Εἰσὶ δὲ ἐν τοῖς ποιήμασι καὶ οἱ ἀρρενικῶς οὕτω  
καλούμενοι ἐπῳδοὶ, ὅταν μεγάλῳ στίχῳ περιττόν  
τι ἐπιφέρηται· οἷον,

Πάτερ Λυκάμβα, ποῖον ἐφράσω τόδε;

Τίς σὰς παρήειρε φρένας;

καὶ ἔτι.



Εὔτε πρὸς ἀέθλα δῆμος ἠθροίζετο,  
 Ἐν δὲ Βατουσιάδῃς.

Ὅταν δὲ ἔμπαλιν ἡ τάξις ᾗ, προωδὸς καλεῖται, ὡς  
 παρ' Ανακρέοντι·

Ἀρθεῖς δ' ἡὔτ' ἀπὸ Λευκάδος  
 Πέτρης, ἐς πολὺν κῦμα κολυμβῶ μεθύνων ἔρωτι.

Ὡσπερ δὲ ταῦτα εὐρίσκεται, οὕτω γένοιντ' ἄν  
 τινες καὶ μεσῳδοί, ὅταν περιέχῃ μὲν τι μείζον,  
 μεταξὺ δὲ τὸ μείον ἢ τεταγμένον.

## ΕΠΙΦΘΕΓΜΑΤΙΚΑ.

Ἔστι δέ τινα καὶ τὰ καλούμενα ἐπιφθεγμα-  
 τικά, ἃ διαφέρει ταύτῃ τῶν ἐφυμνίων, ὅτι τὰ μὲν  
 ἐφύμνια καὶ πρὸς νοῦν συντελεῖ, τὰ δὲ ἐπιφθεγ-  
 ματικά ἐκ περιττοῦ, ὡς πρὸς τὸ λεγόμενον, τῇ  
 στροφῇ πρόσκειται· ὅιον τὸ βακχυλίδου·

Ἡ καλὸς Θεόκριτος, οὐ μόνος ἀνθρώπων ἐρᾷς·

καὶ πάλιν παρὰ τῷ αὐτῷ Βακχυλίδῃ·

Σὺ δ' ἐν χιτῶνι μόνῳ<sup>1</sup> παρὰ τὴν φίλην γυναιῖκα φεύγεις.

Ὅταν μὲν οὖν βραχέα ᾗ τὰ ἐπιφθεγματικά, τοῦτο  
 πρόσσεστιν αὐτοῖς μόνον· εἰ δὲ καὶ τηλικαῦτα  
 ὥστε στροφήν εκπληροῦν, καὶ προτετάχθαι μὲν  
 τὴν τοῦ ποιητοῦ στροφήν, ἐπιζεύχθαι δὲ τὴν τῶν  
 ἐπιφθεγμάτων, εἴτα πάλιν τὰ ἴσα κατὰ τὸν αὐτὸν  
 λόγον, ἔσται τὸ τοιοῦτον σύστημα κατὰ περι-  
 κοπὴν ἀνομοιομερές.

<sup>1</sup> Μονῳ. Turneb. μουνῳ. Gaisf.

## ΠΑΡΑΒΑΣΙΣ.

Εστι δέ τις ἐν ταῖς κωμωδίαις καὶ ἡ καλουμένη παράβασις, ἥτις εὖν τελεία γράφηται, ἐστὶν αὐτῆς εἶδη ἑπτὰ. Καλεῖται δὲ παράβασις, ἐπεὶ δὴ εἰσελθόντες εἰς τὸ θέατρον, καὶ ἀντιπρόσωποι ἀλλήλοισι στάντες οἱ χορευταί, παρέβαινον, καὶ εἰς τὸ θέατρον ἀποβλέποντες ἐλεγόν τινα.

Τὰ δὲ εἶδη τῆς παραβάσεως ἐστὶ ταῦτα· Κομμάτιον, ὃ καὶ παρὰ τοῖς παλαιοῖς ποιηταῖς οὕτως ὠνομάζετο· φησὶ γὰρ Εὐπολις, “Εἰωθὸς τὸ κομμάτιον τοῦτο.” Δεύτερον δὲ εἶδός ἐστιν, ἡ ὁμωνύμως τῷ γένει καλουμένη παράβασις· καὶ τρίτον τὸ μακρὸν προσαγορευόμενον· ὃ καὶ φάμεν εἶναι ἐπιμηκέστερον· οὐ μὲν, ἀλλὰ διὰ τὸ ἀπνευστὶ λέγεσθαι, ἐδόκει εἶναι μακρότερον.

Ταῦτα μὲν οὖν ἐστὶν ἀπολελελυμένα. Ἔτερα δὲ ἐστὶ τὰ κατὰ σχέσιν γεγραμμένα, τό τε μέλος, καὶ τὸ ἐπὶ ῥήμα, ὅπερ ὡς ἐπὶ τὸ πλεῖστον ἐκκαίδεκα ἦν στίχων, καὶ τὸ τῷ μέλει ἀντίστροφον· καὶ τὸ καλούμενον ἀντεπὶ ῥήμα, ὅπερ ἦν τῶν ἴσων κῶλων τῷ ἐπὶ ῥήματι.

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## ΚΕΦ. Σ.

## ΠΕΡΙ ΤΩΝ ΣΗΜΕΙΩΝ.

ΤΑ σημεία τὰ παρὰ τοῖς ποιηταῖς ἄλλως παρ' ἄλλοις κείται· λέγω δὲ ὅποιά ἐστιν ἢ τε παράγραφος<sup>1</sup>, καὶ ἡ κορωνίς, καὶ ἡ ἐξω νενευκυῖα διπλῇ, καὶ ἡ ἔσω, καὶ ὁ ἀστερίσκος, καὶ εἴ τι ἄλλο τοιοῦτον.

Παρὰ μὲν οὖν τοῖς λυρικοῖς, ἂν μὲν μονόστροφον τὸ ᾄσμα ᾗ, καθ' ἐκάστην τίθεται στροφὴν ἢ παράγραφος, εἴτα ἐπὶ τέλους τοῦ ᾄσματος ἡ κορωνίς. Εἰ δὲ κατὰ περικοπὴν τὰ ᾄσματα ἢ γεγραμμένα, ὥστε εἶναι στροφὴν καὶ ἀντιστροφὴν καὶ ἐπωδὸν, ἢ παράγραφος μὲν ἐπὶ τῷ τέλει τῆς στροφῆς καὶ ἀντιστρόφου κείται, ἐπὶ δὲ τῇ ἐπωδῷ ἡ κορωνίς· καὶ οὕτως ἢ παράγραφος, ἢ διορίζει τὰ τε ὁμοῖα καὶ τὰ ἀνόμοια.

Επὶ μέντοι τῷ τέλει ὁ ἀστερίσκος τίθεται, γνῶρισμα τοῦ τετελέσθαι τὸ ᾄσμα, ἐπεὶ ἡ κορωνίς ἐπὶ πασῶν τίθεται τῶν ἐπωδῶν. Καὶ μάλιστα εἰωθεν ὁ ἀστερίσκος τίθεσθαι, εἰ ἑτερόμετρον ἢ τὸ ᾄσμα τὸ ἐξῆς· ὃ καὶ μᾶλλον ἐπὶ τῶν ποιημάτων τῶν μονοστροφικῶν γίνεται, Σαπφουῖς τε, καὶ Ἀνακρέοντος, καὶ Ἀλκαίου· ἐπὶ δὲ τῶν Ἀλκαίου ιδίως, κατὰ μὲν τὴν Ἀριστοφανεῖον ἐκδοσιν, ἀστερίσκος ἐπὶ ἑτερομετρίας ἐτίθετο μόνης· κατὰ δὲ τὴν

<sup>1</sup> Gaisford has here transcribed certain marks; but as being of doubtful authority and no present utility, I have omitted them.



νῦν τὴν Ἀρισταρχεῖον καὶ ἐπὶ ποιημάτων μεταβολῆς.

Καὶ ἡ μὲν διπλῇ, ἡ ἔξω βλέπουσα, παρὰ μὲν τοῖς κωμικοῖς, καὶ τοῖς τραγικοῖς, ἐστὶ πολλή· παρὰ δὲ τοῖς λυρικοῖς σπανία. Παρὰ Ἀλκμάνι γοῦν εὐρίσκεται· ἐγράψε γὰρ ἐκεῖνος δεκατεσσάρων στροφῶν ἄσματα· ὧν τὸ μὲν ἡμισυ τοῦ αὐτοῦ μέτρου ἐποίησεν, ἐπτάστροφον· τὸ δὲ ἡμισυ, ἑτέρου. Καὶ διὰ τοῦτο ἐπὶ ταῖς ἐπτὰ στροφαῖς ταῖς ἑτέραις τίθεται. Ἡ δὲ διπλῇ σημαίνει τὸ μεταβολικῶς τὸ ἄσμα γεγράφθαι.

Τούτοις τοῖς σημείοις τοῖς προειρημένοις, πλὴν τοῦ ἀστερίσκου, καὶ ἑτέροις τισὶ, περὶ ὧν λέξομεν, ἐν τοῖς δράμασι χρώμεθα. Τῇ μὲν οὖν κορωνίδι, κατὰ τρόπους τρεῖς· ἥτοι ὅταν τῶν ὑποκριτῶν εἰπόντων τινὰ καὶ ἀπαλλαγέντων, καταλείπεται ὁ χορός· ἡ ἔμπαλιν· ἡ ὅταν μετάβασις ἀπὸ τόπου εἰς τόπον γίνεσθαι δοκῇ τῆς σκηνῆς. Τῇ δὲ παραγράφῳ, ἥτοι κατὰ πρόσωπα ἀμοιβαῖα, ἐν τε τοῖς ἰαμβικοῖς καὶ τοῖς χορικοῖς, ἢ μεταξὺ τῆς τε στροφῆς καὶ τῆς ἀντιστροφῆς. Εἰ μὲντοι ἡ στροφή ἐξ ἀμοιβαίων τυγχάνη συγκειμένη, οὐκ ἐξαρκεῖ πρὸς τὸ δηλῶσαι ὅτι πεπλήρωται ἡ στροφή ἢ παράγραφος, ἐπιφερομένης ἄλλης στροφῆς· ἐπεὶ καὶ ἐφ' ἐκάστου κώλου οὐδὲν ἦττον τίθεται· ἀλλὰ κεῖται καὶ ἡ ἔσω νενευκυῖα διπλῇ· τοῦτο δὲ εἰς ἀντίστροφος ἐπιφέρεται· ὡς εἰάνγε μεταβολὴ μόνον ἢ στροφῶν, ἡ ἔξω βλέπουσα τίθεται.

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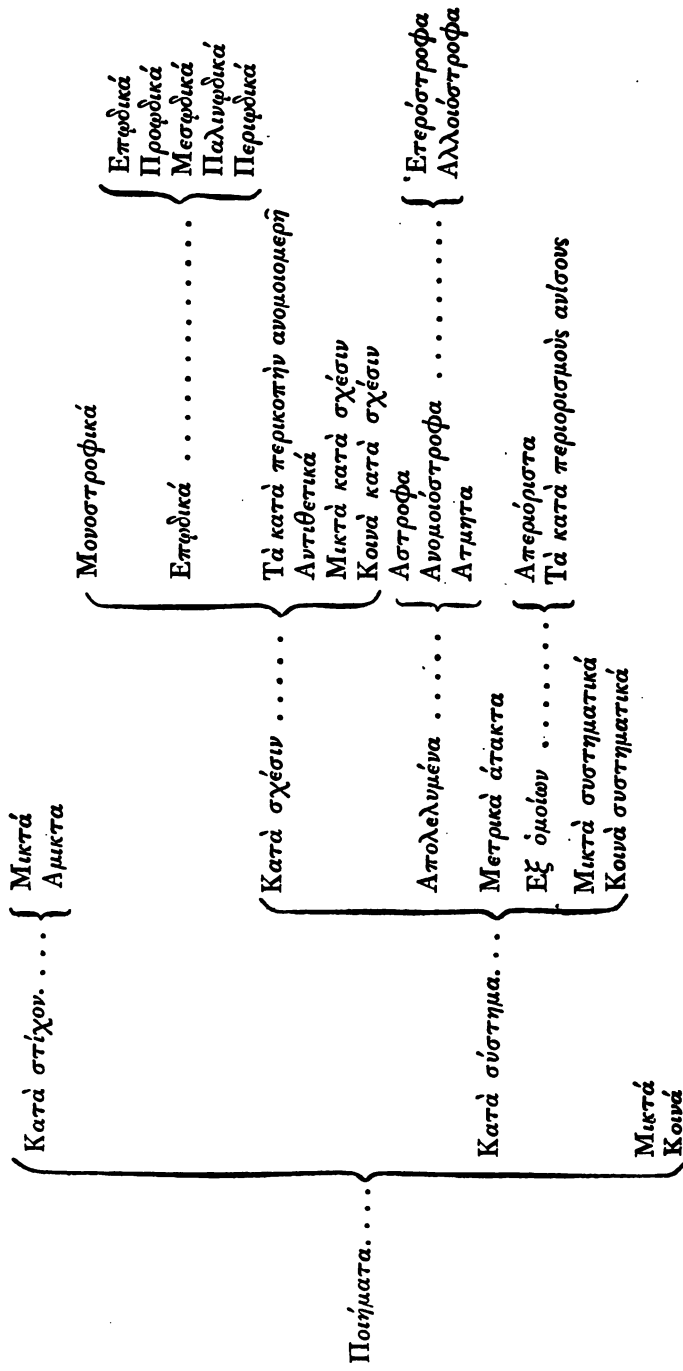
<sup>1</sup> I have inserted ἡ before μεταξὺ, because the sense of the passage appears to require it.

Ειπόντων δὲ ἡμῶν ὅτι ἐστὶ τινὰ κατὰ περιορισ-  
μοὺς ἀνίσους αναπαιστικά γεγραμμένα, ἃ δὴ ἐν  
παρόδῳ ὁ χορὸς λέγει, ἐφ' ἐκάστου περιορισμοῦ  
τίθεται ἡ παράγραφος.

Τῆς δὲ παραβάσεως μερῶν ὄντων ἑπτὰ, ἐπὶ ἐν  
ἐκάστῳ τῶν ἀπολελυμένων τριῶν τίθεται ἡ παρά-  
γραφος, τοῦ κομματίου, καὶ τῆς παραβάσεως, καὶ  
τοῦ μακροῦ· οὐδὲν ἦττον δὲ καὶ ἐπὶ τοῦ μέλους,  
καὶ τοῦ ἐπιρρήματος, ἂν μὴδὲν ἀνταποδιδῶται.  
Εἰάν δὲ ἐνῇ τὰ ἀνακυκλούμενα, τό τε ἀντίστροφον  
τοῦ μέλους, καὶ τὸ ἀντεπίρρημα, ἐπὶ τοῦ ἐπιρρή-  
ματος τίθεται ἡ ἐσω νενευκυῖα διπλῇ, ὑπὲρ τοῦ  
δηλῶσαι ὅτι ἐστὶ τὰ ἀνταποδιδόμενα· ἐπὶ δὲ τοῦ  
ἀντεπιρρήματος ἡ ἐξω νενευκυῖα.

Εἰώθασι τοίνυν αὐτοὶ οἱ δραματοποιοὶ, μεταξὺ  
ιαμβείων τινῶν, γράφειν ἑτέρῳ μέτρῳ ὅποσας οὖν  
στροφάς· εἶτα πάλιν περᾶν ἄντες δι' ἱαμβείων τὸ  
προκείμενον, κατὰ διέχειαν ἀνταποδιδόναι τὰς στρο-  
φάς. Εἰς ἐκάστης οὖν στροφῆς τίθεται παράγραφος·  
ἐν δὲ ταῖς προτέραις στροφαῖς, ἐπὶ τοῦ τελευταίου  
κώλου δύο τίθενται διπλαῖ· ἡ μὲν κατ' ἀρχὰς ἐξω  
βλέπουσα· ἡ δὲ κατὰ τὸ τέλος ἐσω νενευκυῖα·  
δηλούντων ἡμῶν διὰ τῆς ἐσω βλεπούσης ὅτι ἀντα-  
ποδίδεται τινὰ αὐτοῖς. Ἐν δὲ τοῖς ἀνταποδιδόμενοις,  
πάλιν ἐφ' ἐκάστης στροφῆς, παράγραφος· ἐπὶ δὲ  
τοῦ τελευταίου κώλου, δύο διπλαῖ· ἡ μὲν κατ'  
ἀρχὰς, ἡ δὲ κατὰ τὸ τέλος· ἀμφότεραι μέντοι  
ἐξω νενευκυῖαι· διὰ τούτων δηλούντων ἡμῶν ὅτι  
ἀνταποδίδεται.

# ΠΙΝΑΞ ΤΩΝ ΕΙΔΩΝ ΤΩΝ ΠΟΙΗΜΑΤΩΝ.





# HEHFAISTIOWN'S ENKHEIRIDION,

CONCERNING

## METRES AND POEMS.

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### PART THE FIRST.

#### OF METRES.

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### CHAPTER I.

#### OF SYLLABLES.

A *SHORT* syllable is that which hath a *short*, or a *Short syllable*,<sup>la'ble.</sup> *shortened vowel*, not at the end of a word<sup>1</sup>, provided that there be not between this vowel and that in the next syllable, more than one *simple* consonant, but either one or none.

A *long* syllable is that which hath a *long*, or a *Long syllable*,<sup>la'ble.</sup> *lengthened vowel*, or one of what are called *difthongs*, provided that a consonant follow, either at the end of the same syllable, or at the beginning of the next; such as *θη's*, *θω's*, *παῖ's*, *ναῦ's*: but if not, then plainly they are not long but common, as shall hereafter be explained.

They also become long by *thesis*, (*position*), when there being a short, or a shortened vowel, there fall between it and the vowel in the next syllable, more than one simple consonant, or a double one.

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<sup>1</sup> ἵνα ἀντιδιαστείλῃ αὐτῇ πρὸς τὴν λεγομένην κοινήν. Σχολ.

Now this comes to pass in *five* ways. For either the syllable ends in two consonants; as,

Τίρυνς, οὐδέ τι τεῖχος ἐπήρκεσε<sup>1</sup>  
and,

Καὶ κείνος ἐν σάλεσιν<sup>1</sup> πολλοῖς ἥμενος ἀμάκας ἀνὴρ  
and *Timokreoun* in his epigrams,

᾿Ω ξυμβουλευέειν χερς ἀπο, νοῦς δὲ πάρα<sup>2</sup>.  
and *Empedoklehs*,

Ἄλς ἐπάγη ῥιπῆσιν<sup>3</sup>, ἕως μένος ηελίοιο.

Or, they are in the next syllable<sup>4</sup>; as, Ἑκτωρ: where we must observe, that the first must not be a mute and the second a liquid; for such syllables are common, as will hereafter be stated.

Or, it ends in one consonant, and has the next syllable beginning with another; as, ἀλ-λος.

Or, it ends in a double consonant; as, ἔξ.

Or, it has the next syllable beginning with a double consonant; as, ἐ-ξω.

Common  
syllable.

A syllable becomes *common* in three ways. It may be so either when to a long vowel, or a doubtful one lengthened, or to a difthong, there succeeds a vowel; as

Ἀνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον, ὃς μάλα πολλὰ  
Πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε<sup>4</sup>  
and,

Τοῦ κέρα ἐκ κεφαλῆς ἐκκαϊδεκάδωρα πεφύκει.

<sup>1</sup> Ὁ σάλος means *the roll of the sea*, but the meaning of τὸ σάλος is uncertain.

<sup>2</sup> χερς for χεῖρ. The line may mean, *Who cannot assist with his hand, but can with his mind.*

<sup>3</sup> The sea was congealed with the blasts.

<sup>4</sup> Notice here the mode of dividing the syllables.

Very readily, indeed, such a syllable becomes common, if it be at the end of a word, as in the foregoing examples: but in the middle of a word, more rarely. Not, however, but that it does occur, and especially in the other measures. In iambik, *Aiskhulos*, in *Niobeh*;

Ιστρος τοιαύτας παρθένοὺς λοχεύεται·

and *Sofoklehs*;

Οὐδ' ἂν τοιαύτην γλῶσσαν·

*Aristofanehs* too;

Εἵπερ ποιήσω·

and in the Iownik *apo meizonos*, from the *Adownis* of *Sowtadehs*, we have this,

Τίνα τῶν παλαιῶν ἱστοριῶν θέλετ' εἰσακοῦσαι·

and in antispastik from *Anakreown*;

Ἴκου νῦν ἐπὶ Ληθαίου.

But in epiks this occurs more rarely. Thus *Sofoklehs*<sup>1</sup> in his elegies was of opinion that the name of *Arkheleos* would go, “neither into *epos* nor into *elegy*;<sup>2</sup>” so he says,

Ἀρχέλεως· ἦν γὰρ σύμμετρον ᾧδε λέγειν.

And *Parthenios*, writing a funeral elegy on *Arkhelais*, has made the last line alone, in which he had to mention the name, iambik instead of elegeian;

Ἀμυσχρόν<sup>3</sup> οὐνομ' ἔσσετ' Ἀρχελαΐδος.

<sup>1</sup> A nephew of the Tragedian.

<sup>2</sup> I cannot but think with *Turnebus* that these words are a quotation, though *De Pauw*, *Dorville*, and *Gaisford*, prefer regarding them as the author's own.

<sup>3</sup> αμ., *uncorrupted*, that is, by any change to make it suit the metre.



On this account in *Homehros* too, we contract the syllable, in

Πηλελίοιο<sup>1</sup> ἀνακτος.

For *Rhinthown*, even in an iambik, has deemed such an occurrence worthy of remark: for in the drama of *Orestehs* he says;

Ὦς σὲ Διόνυσος αὐτὸς ἐξώλη θείη·

Ἰππώνακτος τὸ μέτρον οὐδὲν μοι μέλει<sup>2</sup>.

and *Euripidehs* in *Hekabeh*;

Πάθη, ταλαίνης ἐξαπαλλάξαι ζοῆς<sup>3</sup>.

It does, however, occur, even in epiks, as in *Theokritos*;

Ὑψηλᾶς, ἐς πόντον ὀρώων, αἶειδε τοιαῦτα·

and in *Homehros*;

Οἶδ' ἀρετὴν οἷός εσσι, τί σε χρὴ ταῦτα λέγεσθαι;

and in *Anakreoun*, in his elegies;

Οὐδὲ τί τοι πρὸς θυμὸν, ὅμως γε μὲν ὡς ἀδοιάστως.

For in such instances as these,

Σοὶ ναίουσ' ὑποφῆται ἀνιπτόποδες χαμαιεῦναι·

<sup>1</sup> Πηλελίοιο standing for Πηλελίοιο.

<sup>2</sup> May Dionusos bring you to ruin! I dont care for the measure of *Hippownax*: which he says on account of the long syllable in *θείη*. By a reference to this place in the Herowdian, the second line probably began with the word *Ἰππώνακτος*, of which he remarks that the third syllable was taken as common. *Id* *Ἰππώνακτος*, &c. *Gaisf.* p. 10.

<sup>3</sup> Πάθη—ζωῆς *Gaisf.* But the passage in *Euripidehs*, as edited by *Porson*, runs thus:

Ξύγγνωσθ', ὅταν τις κρείσσον' ἢ φέρειν κακὰ

Πάθη, ταλαίνης ἐξαπαλλάξαι ζοῆς·

and it is evident, that unless our author had so read it, he would not have quoted it in this place: for the drift of his observation is, that the poet did not like to take the first syllable of *ζωῆ* as common, and therefore used the other form *ζοή*.

and again,

Ἐδμεναι, ὅια σῦες χαμαιεννάδες αἰὲν ἔδονσιν \*

perhaps from their presenting some appearance of a word being completed, in χαμαί, the χαμαι is heard as one syllable<sup>1</sup>. Moreover, should such a thing befall the diphthong υι, the line becomes extremely rough; such as,

Ἐκτορ, υἱὲ Πριάμοιο.

The second<sup>2</sup> manner is when a short or shortened vowel is succeeded, in the next syllable, by two consonants of which the first is a mute and the second a liquid; as in ὄ-πλον, ἀ-κρον.

Πάτροκλέ μοι δειλῇ.

But when the *former* consonant is a semivowel, the preceding syllable is no longer common, but perfectly long. But a semivowel<sup>3</sup> is also set before a liquid, the μ for instance before the ν, as in αμνός: and the σ before the μ, as in εσμός; and the σ before the λ, by a change<sup>4</sup>, as in μάσλης: and sometimes before ν, as in Πάσνης and Μάσνης, which names are found in *Xanthos* in the *Ludiaka*. And truly, the combination μν has in some instances made a short syllable, as in *Kratinos* in the *Panoptai*;

<sup>1</sup> The word χαμαί was probably vulgarly sounded χαμαί.

<sup>2</sup> On this second case of common syllable, it is to be remarked; first, that in the poems of *Homer* it is sparingly admitted: and secondly, that the *Attik* dramatists pretty constantly observe certain distinctions. With them, as a prevailing rule, when a short vowel is followed, in the next syllable, by *any* mute and the liquid ρ, the result is a *short* syllable: on the other hand, if one of the *middle* mutes, β, γ, δ, be followed by either of the *other* liquids, that is, λ, μ or ν, then the syllable will be *long*.

<sup>3</sup> The ἡμίφωνα, or semivowels, embrace both the liquids, and likewise σ with its compounds, ζ, ξ and ψ.

<sup>4</sup> By a *dialectic change* in the word, μάσλης being a Doric form for μάσθλης, as εσλός for εσθλός. *De Pauv.*



Ἀλλοτριγνώμοις<sup>1</sup>, ἐπιλήσμοσι, μνημονικοῖσι·  
and in *Epikharmos* in the *Megaris*;

Εὐνυμος, καὶ μουσικὰν ἔχοισα πᾶσαν φιλόληρος ηχὴ<sup>2</sup>·  
and in *Kallimakhos*,

Τῶς μὲν ὁ Μνησαρχεῖος ἔφη ξένος.

Moreover, should the mute be at the end of the former syllable, and the liquid at the beginning of the second, we no longer have a common syllable, but plainly a long one; as in *Alkaios*,

Ἐκ με λάσας<sup>3</sup> αλγέων,

and in *Homeros*;

Ἐκ ρ' ασαμίνθου βάντες.

And *Hehlidowros* says, that when *μ* follows a mute in epik poetry, it makes common syllables less frequently than the other liquids. On this account (he says) too, *Kratinos* has put

Σκῆψιν<sup>4</sup> μὲν, Χείρωνες, ἐλήλυμεν, ὥς ὑποθήκας,

instead of ἐληλύθαμεν; which we have proved to be false. For beside that this usage is endless in other authors, we have shewn that it is frequent even with *Kratinos* himself; as in the *Kleoboulinai*,

Ἐστιν ἀκμων<sup>5</sup> καὶ σφῦρα νεανία εὐτρίχι πώλῳ·

and again in the *Panoptai*;

Κρανία δισσὰ φορεῖν, οφθαλμοὶ δ' οὐκ ἀριθμητοί·

<sup>1</sup> Ἀλ. *Arnaud* conjectures ἀλλοτρίας γνώμης.

<sup>2</sup> Εὐνυμ. This verse is said by the skholiast to be trokhaik: φιλ. prattling or babbling echo.

<sup>3</sup> Ἐκ με. Having made me forget.

<sup>4</sup> Σκῆψις may mean a pretence or excuse; it was also the name of a town. The point is, that ἐλήλυμεν, and not ἐληλύθαμεν, is put instead of ἐληλύθαμεν.

<sup>5</sup> ακμ. an anvil and hammer.



and again in the *Hourai*,

Οὐδὲ πρὸς εἶδος ἀρ' ἦν οὐδὲν προσιδόντι τεκμαρτόν.

Nay further, we have shewn that in other measures too, the employment of this ἐλήλυμεν is familiar; as in *Akhaios* in the *Kuknos*,

Κύνκον δὲ πρῶτα πρὸς δόμους ἐλήλυμεν·

with whom also we find the second person corresponding to this,

Τοιοῦδε φωτὸς πρὸς δόμους ἐλήλυτε·

The third manner is when a short syllable closes a word, without being followed by such consonants as constitute a long position, but either by one<sup>1</sup> or none: as in,

Οἱ δὲ μέγα ἰάχοντες ἐπέδραμον·

or,

Αὐτὰρ ἐπεὶ Δαναῶν γένετο ἰαχὴ τε·

and,

Νέστορα δ' οὐκ ἔλαθεν ἰαχὴ πίνοντά περ ἔμπης·

Ἀλλὰ τὰ γ' ἄσπαρτα καὶ ἀνήροτα πολλὰ φύονται·

Καὶ μὲν οἱ Λύκιοι τέμενος τάμον:

In this last instance, the common syllable both terminates a word, and is the last of a foot; whereas the other common syllables which I have quoted, were at the beginning of feet: but this is final both of the foot and the word; I mean, the *μεν*.

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<sup>1</sup> Especially if that one consonant be a semivowel. The liquid *ρ* is allowed this power even in Attik poetry: as in

ψαύσας τὰ τοῦ Θεοῦ παῦε, μὴ στέμματα, ῥήξης χερί.

But generally, this third case of common syllable is to be regarded as a licence rather than a rule, and ought very sparingly to be admitted.

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## CHAPTER II.

### OF SUNEKFOWNEHSIS.

SUNEKFOWNEHSIS is when two syllables, not having a consonant between them, are taken for one.

The modes of sunekfownehsis are these. For either two long syllables are taken for one long one; as,

Η ουχ ἄλῖς ὅττι γυναικας ἀνάλκιδας ἡπεροπεύεις ·  
and again,

βουκόλ' ἐπεὶ οὔτε κακῶ ·

or, a short and a long one for one long one;

Πλέων ἐπὶ οἶνοπα πόντον ·

or, two short ones for one long;

Νέα μὲν μοι κατέαξε Ποσειδάων ἐνὶ πόντῳ ·

or, two short ones for one short, which is found in the other measures, as with *Sowtadehs* in his *Iliad*;

Σείων μελὶν Πηλιάδα δεξιὸν κατ' ὦμον<sup>1</sup> ·

but in epiks rarely; insomuch that *Kritias* in his elegy on *Alkibiadehs*, was of opinion that the name of *Alkibiadehs* would not go into it: for he says therein, thus;

Καὶ νῦν Κλεινίου υἱὸν Ἀθηναῖον στεφανώσω,

Ἀλκιβιάδην νέοισιν ὑμνήσας τρόποις ·

Οὐ γάρ πως ἦν τούνομ' ἐφαρμόζειν ἐλεγείῳ ·

Νῦν δ' ἐν ἱαμβείῳ κείσεται οὐκ ἀμέτρως<sup>2</sup> ·

<sup>1</sup> *Il.* x. 133. Σείων Πηλιάδα μελὶν κατὰ δεξιὸν ὦμον.

This line is arranged by *Sowtadehs* agreeably to his own measure, making the two short syllables *λια* pass for one short one. *Ιλιάδα* ἔγραψε Σωτάδης, μεταθεὶς τὰ τοῦ ποιητοῦ εἰς ἴδιον μέτρον. Schol.

<sup>2</sup> Not that any *συνεκφώνησις* takes place in this iambik; but that had it not been thought objectionable, it might have helped the name into the elegeiak.

It does, however, occur in epik also, as in the fifth of *Korinna*;

Ἡ διανεκῶς ἐύδεις, οὐ μὰν πάρος ἦσθα Κόριννα·

and in the dithurambiks of *Praxilla*, in the ode entitled *Akhilleus*;

Ἀλλὰ τεὸν οὔποτε θυμὸν ἐνὶ στήθεσιν ἐπειθον.

For such as these,

Ὡχ' Ἑκατόγχειρον καλέσας· εἰς μακρὸν Ὀλυμπον·

Θῖν' ἐφ' ἁλὸς πολιῆς·

belong hardly so much to sunekfownehsis as to suna-loifeh<sup>1</sup>.

There are cases also where a short and a long syllable are taken for a short one; as in,

Δενδρέφ' ἐφεζόμενοι ὅπα λειριόεσσαν ἱεῖσι·

and,

Χρυσέφ' ἀνὰ σκήπτρῳ.

<sup>1</sup> Διαφέρει συνεκφώνησις συναλοιφῆς· ὅτι ἡ μὲν συναλοιφή, ὡς γράφεται, καὶ βαίνεται, ὅιον, ὡς ἐφ' αὐτῷ· οἱ δ' ἄρα. Οὐ γὰρ ὀλοκλήρως βαίνομεν, ὅιον, ὡς ἐφατο, ἀλλὰ, ὡς γράφεται, ἐφ' αὐτῷ. Schol.



## CHAPTER III.

## OF THE FEET.

OF *syllables* are formed *feet*; of which there are,

*Disyllable*, four :

*Dikhron*, one ;

◡ ◡ of two short, the *purrikhios* :

*Trikhron*, two ;

— ◡ of a long and a short, the *trokhaios* ;

◡ — of a short and a long, the *iambos* :

*Tetrakhron*, one ;

— — of two long, the *spondeios*.

*Trisyllable*, being twice as many as the former, eight :

*Trikhron*, one ;

◡ ◡ ◡ of three short, the *tribrakhos* or *khoreios* :

*Tetrakhron*, three ;

— ◡ ◡ of a long and two short, the *daktulos* ;

◡ — ◡ of a short, a long, and a short, the *amfibrahos* ;

◡ ◡ — of two short and a long, the *anapaistos* :

*Pentakhron*, like the former, three ;

◡ — — of a short and two long, the *bakkheios* ;

— ◡ — of a long, a short, and a long, the *amfimakhros*  
or *krehtikos* ;

— — ◡ of two long, and a short, the *palimbakkheios* :

*Hexakhron*, one ;

— — — of three long, the *molottos*.

*Tetrasyllable*, being twice as many as the former, sixteen:

*Tetrakhron*, one ;

○ ○ ○ ○ of four short, the *prokeleusmatikos* :

*Pentakhron*, four ;

— ○ ○ ○ of a long and three short, the *first paiown* ;

○ — ○ ○ of a short, a long and two short, the *second paiown* ;

○ ○ — ○ of two short, a long, and a short, the *third paiown* ;

○ ○ ○ — of three short and a long, the *fourth paiown* :

*Hexakhron*, six ;

○ ○ — — of two short, and two long, the *iownikos ap' elassonos* ;

○ — — ○ of a short, two long, and a short, the *anti-spastos* ;

— — ○ ○ of two long and two short, the *iownikos apo meizonos* ;

— ○ — ○ of a long and a short, and a long and a short, the *trokhaïkeh tautopodia*, or *di-trokhaïos* ;

○ — ○ — of a short and a long, and a short and a long, the *iambikeh tautopodia*, or *diambos* ;

— ○ ○ — of a long, two short, and a long, the *khoriambos* :

*Heptakhron*, four ;

○ — — — of a short and three long, the *first epitritos* ;

— ○ — — of a long, a short, and two long, the *second epitritos*, or *trokhaïkeh heptasehmos*, or *karikos* ;

- - ◡ - of two long, a short, and a long, the *third*  
*epitritos*, *iambikeh heptasehmos*, or *rhodios*;

- - - ◡ of three long and a short, the *fourth* *epi-*  
*tritos*, or *antispastikeh heptasehmos*, or  
*monogenehs* :

*Oktakhron*, one ;

- - - - of four long, the *dispondeios* or *spondeiakeh*  
*tautopodia*.

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## CHAPTER IV.

OF THE APOTHESIS<sup>1</sup> OF METRES.

As often as measures have the last foot entire, they are called *akatalehkt*; such as, in a daktulik,

Μῶς' ἄγε, Καλλιόπα, θύγατερ Διός·

and *katalehktik*, as often as they have the last foot curtailed; such as, in an iambik,

Χαίρουσα νύμφα, χαιρέτω δ' ὁ γαμβρός·

for here the last syllable, *βρος*, stands instead of a whole iambik foot.

But if the foot which constitutes the metre be trisyllable, it may then be *katalehktik* by *two* syllables; as, in a daktulik,

Εν δὲ Βατουσιᾶδης·

for here the syllable, *δης*, stands for a daktulik trisyllable. Now in such cases, that which is *katalehktik* by a syllable, is called *katalehktik on a disyllable*; and that which is so by two syllables, is called *katalehktik on a syllable*.

Such measures as have the final *dipody* curtailed by a whole foot, are called *brakhukatalehkt*<sup>2</sup>; as in an iambik,

Αἴτ' αὐτ' ἐς οἶκον τὸν Κλησίππῳ.

for here the foot, *σιππῳ*, stands for a whole iambik dipody.

<sup>1</sup> Ἰστέον ὅτι τὸ αὐτὸ ἐστὶν ἀπόθεσις καὶ κατάληξις. *Schol.*

<sup>2</sup> It is evident that the terms *βραχυκατάληκτα* and *ὑπερκατάληκτα* are applicable to verses, only when they are considered as measured by *dipodies*.

As many measures as have received *a part of a foot* over and above their complement, are called *hyperkatalehti*; as, in an iambik,

Εἰμ' ὥστ' ἀπ' υσσάκω<sup>1</sup> λυθείσα·

for this has a syllable in excess. It is possible also, for there to be *two* syllables in excess, whenever each of the feet in the *suzugy* is trisyllable: such as, in anapaistik,

Ἄδ' Ἀρτεμις, ὦ κόραι·

for this, in addition to the complete *suzugy*, has got for its last foot a disyllable, which falls short of an anapaist by one syllable. All these are called *apotheses*.

Of every metre<sup>2</sup> the last syllable is *adiaphorous*, (*indifferent*) so that it may be both short and long; as

Ἄλλοι μὲν ρα θεοὶ τε καὶ ἀνέρες ἱπποκορυσταὶ  
Ἐυδὸν παννύχιοι, Δία δ' οὐκ ἔχε νήδυμος ὕπνος·

for in the former line the last syllable is long, but in the second, short.

Every metre terminates *in a complete word*<sup>3</sup>; whence we must censure such lines as these, from the epigrams of *Simownidehs*;

Ἢ μέγ' Ἀθηναίοισι φόως γένεθ', ἥνικ' Ἀριστο-  
γείτων Ἰππαρχὸν κτεῖνε, καὶ Ἀρμόδιος·

or again, these of *Nikomakhos*, who wrote the elegy *Περὶ Ζωγράφων*.

<sup>1</sup> υσσακ. Ὑσσαχος· πάσσαλος. *Hehsukh*.

<sup>2</sup> There would seem, however, to be certain trains of short verses, such as anapaistik dimeters, to which this rule does not apply: such are said to be *εν συναφεία*.

<sup>3</sup> A very important rule, which, had it been more considered, would have saved the lyric and choral odes from the pitiful mangling which many learned editions exhibit.

‘Ουτος δὴ σοι ὁ κλεινὸς ἀν’ Ἑλλάδα πᾶσαν Ἀπολλό-  
 δωρος· γινώσκεις τούνομα τοῦτο κλύων.

These, indeed, were so made from a necessity in the names; for they would not go in. Some such things, too, the comedians have done in sport; as *Eupolis* in the *Baptai*,

Ἄλλ’ οὐχὶ δυνατόν ἐστιν· οὐ γὰρ, ἀλλὰ προ-  
 βούλευμα βαστάζουσι τῆς πόλεως μέγα.

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## CHAPTER V.

### OF THE IAMBIK METRE.

THE Iambik admits in the *odd* places, that is, in the first, third and fifth, an iambos, tribrakhy, spondee, daktule, anapaist; and in the *even*, that is, in the second, fourth, and sixth, an iambos, tribrakhy, and anapaist: this last, with the comedians, frequently; but with the *iambopoioi* and tragedians, more rarely. When it is akatalehkt, it receives in the last place the iambos only; or the purrikhy, because of the adiaforous syllable: but when it is katalehktik, it takes an iambos in the last place but one, (or rarely a tribrakhy), so that its *katakleid*<sup>1</sup> will be either an amfibrakhy or a bakkheios.

Now, as remarkable examples of this measure, we have among *akatalehkta*, the *dimeters*, such as those in which are written entire songs of *Anakreown*; as,

∪	—	∪	—	∪	—	∪	—	∪	—
ερω	τε	δη	τα,	κόν	υκ	ερω	²,		
:				:					
—	—	∪	—		—	—	∪	—	—
και	μαι	νομαι,	κόν	μαι	νομαι.				
		:				:			

<sup>1</sup> The term *κατακλείς*, *katakleid*, in this subject, signifies a tri-syllabous portion at the end of a line, consisting of an entire foot and an extra syllable.

<sup>2</sup> N.B. The mark : below a syllable, denotes the *arsis*, or lifting, and the mark | the *thesis*, or putting down, of the foot or hand; and they indicate an *equable* division of time, throughout this work. See the *Prolegomena*.

And *trimeters*<sup>1</sup>, as this,

— — ∪ — | ∪ — ∪ — | ∪ — ∪ —  
 εστε ξεινοισι μειλιχοις εοικότες.  
 : | : | : |

And *tetrameters*<sup>2</sup>, as that of *Alkaios*;

— — ∪ — | — — ∪ — | — — ∪ — | ∪ — ∪ —  
 δεξαι με κωμαζοντα, δεξαι, λισσομαι σε, λισσομαι.  
 : | : | : | : |

Then for *katalektiks*, we have *dimeters*, as that called *Anakreonteian*; such as,

∪ — ∪ — | ∪ — —  
 ὁ μὲν θελων μαχεσθαι,  
 : | : |  
 ∪ — ∪ — | ∪ — —  
 παρῃστι γαρ, μαχεσθω.  
 : | : |

and *trimeters*, such as that of *Arkhilokhos*;

— — ∪ — | ∪ — ∪ — | ∪ — —  
 ογμος κακου δε γηραος καθαιρει.  
 : | : | : |

<sup>1</sup> This *iambik trimeter* is the staple verse of the *drama*, both tragic and comic, and a fine flexible and harmonious metre it is; indeed after the epic hexameter, the most considerable in the language. The rule of the tragedians is, however, stricter than that laid down above. The *anapaist*, except to accommodate proper names, is very sparingly admitted by them in any place but the *first*. *Porson*, indeed, has desired and labored hard to exclude it, from every place but the first, *entirely*; but as far as I can judge, he has done so without sufficient reason, and in defiance of authorities and examples which ought not to be questioned.

This metre has a notable *tomèh*, or *cæsura*, whose position and effect must be observed with care. It most frequently occurs in the middle of the *third* or *fourth* foot: but these nicer points must be learnt from the poets.

<sup>2</sup> This tetrameter is a pleasant lively verse, and was much used by the comedians. It should have the *tomèh* at the end of the fourth foot.

And *tetrameters*, such as that of *Hippownax*;

— — — — —  
 εἰ μοι γενοιτο παρθενὸς καλὴ τε καὶ τερπεῖνα.  
 : | : | : | : |

Among the *akatalekhkta*, one is remarkable which is called *khowlon*, (that is, *lame*<sup>1</sup>;) of which some say that it was an invention of *Hippownax*, and others of *Ananias*. It differs from the standard, in that *that* has the last foot an iambos, or a purrikhios, because of the adiaforous syllable: but *this* has it either a spondee or a trokhai: and further, because *that*, (*the standard*) beside the disyllables, the iambos and spondee, receives in the last place but one, the trisyllables also, the daktule, the tribrakhy, and the anapaist. But this *khowlon* does not, in the last place but one, admit any of the trisyllable feet, neither the daktule, nor the tribrakhy, or the anapaist; but for the most part has the iambos, in which case the measure is graceful; as this,

— — — — —  
 ἀκουσαθ' Ἰππωνακτὸς· οὐ γὰρ ἀλλ' ἤκω·  
 : | : | : | :

and sometimes a spondee also, when, in consequence, it is rougher; as this,

<sup>1</sup> Iambik and trokhaik measures, having this peculiarity of termination, were called *χωλὰ*, or *σκάζοντα*. They do indeed sound lame and limping, unless the proper rythm be understood. This lies, I conceive, in making each of the three last syllables occupy half a rythmical bar. The verse will then, for comic purposes, read not amiss; but though metrically trimeter, it will rhythmically be an incomplete tetrameter. A specimen from *Hehrondehs*, as cited by *Gaisford*, is as follows:

Ἐπὴν τὸν ἐξηκοστὸν ἥλιον κάμψης,  
 Ω Γρύλλε, Γρύλλε, θνήσκε, καὶ τέφρη γίγνου·  
 Ως τυφλὸς οὐπέκεινα τοῦ βίου καμπτήρ.  
 Ἢδη γὰρ αὐγὴ τῆς ζοῆς ἀπήμβλυνται.



- - ∪ - | - - ∪ - | - - - -  
 εἰς ἀκρον ἔλκων ὥσπερ ἀλλαντα ψυχῶν.  
 : | : | : | :

And because the beginning of every metre<sup>1</sup> is adiforous, the iambos has also in the beginning admitted the spondee; and this latter having been admitted into the metre, those also have been admitted which are resolved out of it, I mean the daktule and the anapaist: (for the khoreios is a resolution of the iambos.) Since, therefore, the metre does not in the even places admit the spondee, neither ought it to admit the anapaist, which is resolved out of it. And indeed with *iambopoioi* this is observed; but with the comedians, who are not very studious of symmetry<sup>2</sup>, it no longer is so: but the trokhay, which is *antipathous*<sup>3</sup> to the iambos, they have rejected. With the comedians, then, the anapaist occurs frequently; for as these writers represent life, they aim at appearing to carry on the dialogue freely, and not metrically: and the anapaist gives freedom to the discourse, from its having four times. The *iambopoioi*, however, and tragedians, not being of this description, employ it but seldom<sup>4</sup>.

<sup>1</sup> That is, of each iambik *suzugy*.

<sup>2</sup> Of symmetry, that is, of the conformability of the different portions of the verse to a common measure. For if an anapaist or a daktule be allotted the same time with an iambos, one being *tetrachmons* and the other *trischmons*, they are not commensurable: or, it may only mean *proportion* in a looser sense.

<sup>3</sup> The trokhay and iambos are *antipathous* as having a directly opposite effect both in metre and rythm, so that both these will be confounded if these feet be substituted for each other.

<sup>4</sup> That is, they employ it but seldom in the even places.

## CHAPTER VI.

### OF THE TROKHAÏK METRE.

THE Trokhaïk<sup>1</sup> metre receives in the odd places the trokhay, tribrakhy, and daktule; and in the even, both these, and the spondee and anapaist. When it is katalehtik, it for the most part, for the last foot but one, takes a trokhay; though sometimes a tribrakhy: and if it be brakhukataleht, it will not allow the last foot but one to be tetrashmous.

Now in this metre, the remarkable *katalehtika* are the *katalehtik dimeter*, which is called *Euripideian*, or *lehkuthion*; such as,

—    ∪    —    ∪ | —    ∪ —  
 νυν δέ μοι προ τειχεων  
 :            |            :            |  
 — ∪ —    ∪ | —    ∪ —  
 θουριος μολων Αρης.  
 :    |            :            |

And the *katalehtik trimeter*, such as that of *Arkhi-lokhos*, which some call an *akefalous* (headless) iambik;

—    ∪    —    ∪ | —    ∪    —    ∪ | —    ∪ —  
 Ζευ πατερ, γαμον μεν ουκ εδαισαμην.  
 :            |            :            |            :            |

And the *katalehtik tetrameter*<sup>2</sup>; such as,

— ∪ —    — | —    ∪ —    ∪ | —    ∪ — ∪ | —    ∪ ∪  
 Ερξ<sup>3</sup>η, πη δητ' ανολβος αθροΐζεται στρατος.  
 :    |            :            |            :            |            :            |

<sup>1</sup> Trokhaik and iambik verse being of one *epiplotkeh*, the odd place of the former corresponds with the even place of the latter, and is therefore that which has least licence.

<sup>2</sup> This trokhaik tetrameter is an important verse, and used by the tragedians. It has almost invariably the *tomèh* after the second dipody.

<sup>3</sup> Ερξιας, probably a proper name.

This tetrameter is also made *khowlōn*, the last foot but one becoming a spondee; such as this,

— ◡ — | — ◡ — — | — ◡ — ◡ | — —  
μη προτιμα δῆτ' εμε χρη τῷ σκοτῷ δικάζεσθαι<sup>1</sup>.  
: | : | : | : | :

It so happens, too, that many have employed the *pentameter*, although it be *hypermetrous*<sup>2</sup>: such as is that of *Kallimakhos*;

— ◡ — ◡ | — ◡ — — | — ◡ — — | — ◡ — — | — ◡ —  
ἐρχεται πολὺς μὲν Αἰγαιὸν διατμηξας ἀπ' οἰνηρῆς Χίου.  
: | : | : | : | :

Notable also herein is the *brakhukatalehkkt dimeter* which is called the *ithufallik*, and which was first employed by *Arkhillokhos*, who combined it with a *dak-tulik* tetrameter; thus,

οὐκέθ' ὁμῶς θάλλεις ἀπαλὸν χροῶ·  
— ◡ — ◡ | — —  
καρφεταὶ γὰρ ἤδη.  
: | : |

And those who came after subjoined it likewise to an iambeian, as *Kallimakhos*,

Ἑρμᾶς ὅπερ Φεραῖος αἰνέει θεός,  
— ◡ — ◡ | — —  
εἰμι τῷ φνγαιχμα.  
: | : |

The *brakhukatalehkkt tetrameter* also is deserving notice, such as,

— ◡ — ◡ | — ◡ — ◡ | — ◡ — ◡ | — —  
οὐδ' Αμειψίαν ὁρατε πτωχὸν οὐτ' ἐφ' ἤμιν·  
: | : | : | : | :

and the *tetrameter of the akatalehkta* also is renowned; such as this of *Anakreown*;

<sup>1</sup> Do not be partial now, I must be judged in the dark.

<sup>2</sup> Above measure: it will be seen hereafter, that our author limits a line to four *suzugies*.



$\begin{array}{cccccccccccccccc}
- & \cup & - & & \cup & | & - & \cup & - & \cup & | & - & \cup & - & \cup & - & - \\
\kappa\lambda\upsilon\theta\iota & \mu\epsilon\nu & \gamma\epsilon\rho\omicron\nu\tau\omicron\varsigma, & \epsilon\nu\epsilon\theta\epsilon\iota\rho\alpha & \chi\rho\upsilon\varsigma\omicron\pi\epsilon\pi\lambda\epsilon & \kappa\omicron\upsilon\rho\alpha^1. \\
: & | & : & & | & : & | & : & | & : & | & : & | & : & | & : & |
\end{array}$

Such then are the most remarkable examples in this measure.

Now as to the daktule falling in odd places, the iambopoious poets have scarcely so used it, and the tragedians but rarely: but the comedians<sup>2</sup> have done so frequently, as they likewise have, in the iambik measure, the anapaist in the even place. For the one and the other is *alogous*<sup>3</sup>: for neither, in the iambik, ought there to be an anapaist in the even place, where not even a spondee is allowed, of which the anapaist is a resolution; nor, in the trokhaïk, a daktule in the odd place, which does not admit a spondee, of which in like manner the daktule is a resolution.

And moreover, in the katalehtiks the tribrakhy also is admitted, as we said before; and not only the trokhay, as some think. The following is an example:

$\begin{array}{cccccccccccccccc}
- & \cup & - & - & | & - & \cup & - & - & | & - & \cup & - & | & \cup & \cup & \cup & - \\
\tau\omega\nu & \pi\omicron\lambda\iota\tau\omega\nu & \alpha\nu\delta\rho\alpha\varsigma & \upsilon\mu\iota\nu & \delta\eta\mu\iota\omicron\upsilon\rho\gamma\omicron\upsilon\varsigma & \alpha\pi\omicron\phi\alpha\nu\omega^4. \\
: & | & : & & | & : & | & : & | & : & | & : & | & : & | & : & | & :
\end{array}$

for the katakleid being *αποφανῶ*, it is manifest that the included<sup>4</sup> foot, *αποφα*, is a tribrakhy, as was said before.

<sup>1</sup> The *tomèh*, which should follow the fourth foot, is in this instance neglected.

<sup>2</sup> In the comedian *Aristofanehs*, however, the daktule is rarely found so situated, except in proper names.

<sup>3</sup> *Alogous*, that is, not according to just reckoning, or proportion.

<sup>4</sup> The *included* or *adjacent* foot. So in grammar *παρακείμενος χρόνος* means the time immediately preceding, and continuous with the present. And hence the *tense* so called is employed, when it is intended to indicate that the proper *effect* of a past action is still existing, and forming a part of the state of things, at the time of speaking: as *γεγάμηκα* *I am married*; *όλωλα* *I am undone*. This Greek tense has no precise parallel in any other European language.

## CHAPTER VII.

## OF THE DAKTULIK METRE.

THE Daktulik measure receives daktules and spondees, in every place but the last. In this, if it be akatalehkt, it will have a daktule, or, because of the adiaforous syllable, a krehtik; but if it be katalehktik, it will have what is left of one, after taking off a syllable or two syllables; and in this case it is called *katalehktik on a syllable*, but in the former, *katalehktik on a disyllable*.

Now of this measure, the most remarkable forms are the *hexameter katalehktik<sup>1</sup> on a disyllable*, which is called *epos*; such as,

- ∪ ∪ | - ∪ ∪ | - - | - ∪ ∪ | - ∪ ∪ | - ∪  
 μνην αειδε θεα Πηληϊάδεω Ἀχιλῆος<sup>2</sup>  
 | : | : | : | : | : | :

for in the last *lexis*, the *ληος*, the daktule is deficient by one syllable<sup>3</sup>.

<sup>1</sup> It might be questioned whether the epik hexameter ought to be considered *katalehktik*; but as it is *essentially* curtailed of a syllable of the characteristic foot of the metre, our author seems to be correct in the view which he takes of it.

<sup>2</sup> Τὸ δακτυλικὸν βαίνεται κατὰ μονοποδίαν. Schol. And *Aristeidehs* (περὶ Μουσικῆς) writes to the same effect. Τὰ μὲν ἄλλα (μέτρα) μέχρι τεσσάρων ποδῶν ευπρεπῶς ἡξῆται· τὸ δὲ δακτυλικόν, ὅτε καταληκτικὸν γίνεται, μέχρι ἕξ. Τὸ μὲν γὰρ καθ' ἓνα βαίνεται πόδα, καὶ προχωρεῖ σύνεγγυς εἰκοσι τεσσάρων χρόνων, ισარიθμων ταῖς ἐν τῷ διὰ πασῶν διέσεσι· (the 24 quarter-tones of the octave in the enharmonic scale) τὰ δὲ κατὰ διποδίαν ἢ συζυγίαν βαίνοντα, (ὑπὲρ) τὸ προειρημένον τῶν χρόνων πλήθος, διαιροῦντες εἰς δύο, σύνθετα προσηγόρευσαν. *Gaisf.* p. 193.

And the *pentameter katalektik on a disyllable*, which is called *Simmieian*; such as,

— υ υ|— υ υ|— υ υ|— υ υ|— —  
 χαιρε αναξ ἑταρε, ζαθεας μακαρ ἦβας.  
 | : | : | : | :

And the *tetrameter katalektik on a disyllable*, which *Arkhilokhos* first employed in his *Epowdoi*; such as,

— υ υ|— υ υ|— υ υ|— —  
 φαινομενον κακον οικαδ αργεσθαι.  
 | : | : | : | :

but afterwards *Anakreown* also composed in this measure whole songs;

— υ υ|— υ υ|— υ υ|— —  
 ἄδυμελες χαριεσσα χελιδοι.  
 | : | : | : | :

and,

— —|— υ υ|— υ υ|— υ  
 μναται δηυτε φαλακρος Αλεξις.  
 | : | : | : | :

These then are examples of *katalektiks on disyllables*<sup>1</sup>: but of *those on a syllable*, the *penthehmimer*<sup>2</sup>, consisting of two feet with a syllable over, was used by *Arkhilokhos* in epode; as,

— υ υ|— υ υ|—  
 εν δε Βατουσιαδης.  
 | : | : |

<sup>1</sup> The author might have added a specimen of daktulik *trimeter* of this kind, such as these lines from *Sofoklehs*:

Πολλὰ γὰρ ὥστ' ακάμαντος  
 Η νότον, ἡ βορέα τις  
 Ευρεῖ κύματα πόντῳ.

the indifference of whose last syllable, forbids them to be united in hexameters.

<sup>2</sup> *Penthehmimer*, a portion of verse consisting of five half feet, that is of two feet and a half.



and the *hefthehmimer* by Alkman;

— ∪ ∪ | — ∪ ∪ | — ∪ ∪ | —  
 ταῦτα μὲν ὥς ἂν ὁ δῆμος ἅπας.  
 | : | : | : |

Of the *akatalehkta*, *Arkhiokhos* has renowned the *tetrameter*, by prefixing it to the *trokhaïk* called *ithu-fallik*; thus,

— ∪ ∪ | — | — ∪ ∪ | — ∪  
 ουκεθ' ὁμως θαλλεις ἀπαλον χροα.  
 | : | : | : | :  
 κάρφεται, γάρ ἤδη.

and *Alkman* has in this measure arranged whole stro-  
 fai :

— ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪  
 Μωσ' ἀγε, Καλλιόπα θυγατερ Διός,  
 | : | : | : | :  
 — ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ ∪  
 ἀρχ' ἐρατῶν ἐπεων, ἐπὶ δ' ἡμέρον  
 | : | : | : | :  
 — — | — ∪ ∪ | — ∪ ∪ | — ∪ ∪  
 ὕμνον, καὶ χαριεντα τίθει χορόν.  
 | : | : | : | :

These are *common daktuliks*. Those that are called *Aiolik* have the first foot altogether indifferently one of the disyllables, either a spondee, or an iambos, or a trokhai, or a purrikhy; those in the middle all daktules, and the last, at the apothesis, either a daktule or krehtik, because of the indifference of the last syllable, if the metre be *akatalehkt*; but if *katalehktik*, then the residue of this on a dissyllable or syllable. The *katalehktik aiolik epos*, then, is such as this,

∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ | — ∪ ∪ | —  
 κέλομαι τίνα τὸν χαριεντα Μενῶνα καλεῖσθαι,  
 : | : | : | : | : | :  
 — — | — ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ ∪ | —  
 εἰ χρὴ συμπόσιος ἐπ' ὀνασιν ἐμοὶ γεγενῆσθαι.  
 | : | : | : | : | : | :

and *pentameters katalehtik on a disyllable*:

υ - | - υ υ | - υ υ | - υ υ | - -  
 τρω σ', ω φιλε γαμβρε, μαλιστ' εἰκασδω;  
 : | : | : | : | :  
 - - | - υ υ | - υ υ | - υ υ | - -  
 ορπακι βραδινω<sup>1</sup> σε μαλιστ' εἰκασδω.  
 | : | : | : | : | :

and the tetrameter:

υ - | - υ υ | - υ υ | - -  
 θυρωρω ποδες ἐπτορογνιοι<sup>2</sup>,  
 : | : | : | :  
 υ υ | - υ υ | - υ υ | - υ  
 τα δε σαμβαλα πεντεβοεια<sup>3</sup>,  
 : | : | : | :  
 υ - | - υ υ | - υ υ | - υ  
 πισυνγγοι δε δεκ' εξεπονασαν.  
 : | : | : | :

Of the *akatalehtka*, the *pentameter* is called the *Sapphik* of fourteen syllables, in which the whole second of *Sapphō* is written:

- υ | - υ υ | - υ υ | - υ υ | - υ υ  
 ηραμαν μεν εγω σεθεν, Ατθι, παλαι ποκα.  
 | : | : | : | : | :

and the *akataleht tetrameter* is such as this:

υ - | - υ υ | - υ υ | - υ -  
 ερος δ' αυτε μ' ο λυσιμελης δονει  
 : | : | : | :  
 υ υ | - υ υ | - υ υ | - υ υ  
 γλυκυπικρον, αμαχανον ορπετον<sup>4</sup>.  
 : | : | : | :

<sup>1</sup> Ορπηκι ραδινῶ, to a pliant twig.

<sup>2</sup> Ἐπτορόγνιοι, probably for ἐπτόρογνιοι, seven fathoms long. Photius says, ορογνίας λέγουσιν (οἱ Αττικοὶ) οὐχὶ οργνίας. *Gaisf.* p. 42.

<sup>3</sup> Σαμ. Sandals five hides thick. Σάμβαλα, σάνδαλα. *Hehsukh.*

<sup>4</sup> Ορπ\* for ἐρπετόν.

- ∪ | - ∪ ∪ | - ∪ ∪ | - ∪ ∪  
 Ἀθι, σοι δ' ἐμεθεν μὲν ἀπηχθετο  
 | : | : | : | :  
 - - | - ∪ ∪ | - ∪ ∪ | - ∪ -  
 φροντισδην, ἐπι δ' Ἀνδρομεδαν ποτῆ<sup>1</sup>.  
 | : | : | : | :

Moreover, there are certain daktuliks called *logaoidiks*<sup>2</sup>, which in the other places have daktules, but in the last a trokhaïk suzugy. Of these the most remarkable are, that in which the trokhaïk suzugy is added to two daktules, which is called the *Alkaïk of ten syllables*:

- ∪ ∪ | - ∪ ∪ | - ∪ - -  
 καὶ τις ἐπ' ἐσχατιασιν οἰκεις.  
 | : | : | : | :

<sup>1</sup> Σοὶ δ' ἐμ. *it has grown irksome to thee to think of me, and thou fliest to Andromeda.*

<sup>2</sup> In order that *logaoidik* lines may be rythmical, according to strict time, it is necessary, as already observed, to make the trokhay equal to the daktules, by allowing three times to its long syllable. The use of the term *logaoidik* is accounted for by the scholiast rather fancifully: ὅτι ὁ μὲν δάκτυλος αἰδοῖς μᾶλλον ἐπιτήδειος· ὁ δὲ τροχαῖος λογογράφους.

There is, however, a passage in *Dionusios*, which though somewhat obscure, would seem to imply, that in daktulik and anapaistik verse, the long syllables were sometimes dispatched with something less than their full measure of time, and in consequence called *alogous*. Ὅι μὲν ῥυθμικοὶ τούτου τοῦ ποδὸς (τοῦ δακτύλου) τὴν μακρὰν βραχυτέραν εἶναι φασὶ τῆς τελείας· οὐκ ἔχοντες δὲ εἰπεῖν πόσῳ, καλοῦσιν αὐτὴν ἄλογον. *Sect. 17.* Such daktules approached in effect to the tribrakhy and trokhay. It may also be suggested, that this looseness was connected with that absence of rythms in epiks noticed by *Aristotle*. For it is evident, that a rythm κατὰ μονοποδίαν applied to daktuliks, must precisely have equalized the long with the two short syllables. But it must not be forgotten that such a rythm was truly the native law which the genius of the epik both owned and ever tended to obey, into whatever freedom or licence that heroic metre might occasionally run.



and that in which it is added to three :

— ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ — ∪  
 ω δια των θυριδων καλον εμβλεποισα  
 | : | : | : | :

— ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ ∪ —  
 παρθενε ταν κεφαλαν τα δ' ενερθε νυμφα<sup>1</sup>.  
 | : | : | : | : | :

<sup>1</sup> The combination of daktules with trokhays is very natural and easy, and will be found presenting itself in many forms. It is especially abundant in *Pindar*.



It is called *Aristofaneian*, not from *Aristofanehs* having first invented it, because it is found also in *Kratinos*;

— — — — —  
 χαίρετε δαίμονες οἱ Λεβαδεῖαν Βοιωτίων οὐθαρ ἀρουρῆς.  
 : | : | : | : |

but from *Aristofanehs* having employed a great deal of it. Nay, before *Kratinos* it is in *Epikharmos*, who has written in this measure two whole dramas, the *Khoreuontes*, and the *Epinikios*. And *Aristoxenos*, the *Selinountian*, was a more ancient poet even than *Epikharmos*, of whom *Epikharmos* himself makes mention in the *Logos and Loginna*<sup>1</sup>:

οἱ τοὺς ἰάμβους καττὸν<sup>2</sup> ἀρχαῖον τρόπον,  
 ὃν πρῶτος εἰσηγήσαθ' Ὀριστόξενος.

and yet some passages of this *Aristoxenos* are quoted which are written in this measure;

— — — — —  
 τίς ἀλαζονίαν πλείσταν παρέχει τῶν ἀνθρώπων; τοὶ μάντις.  
 : | : | : | : |

That sort, however, which has a spondee instead of an anapaist in the last place but one, there are some who call *Lakownik*, producing examples;

— — — — —  
 ἀγέτ', ὦ Σπαρτὰς ἐνοπλοὶ κούροι, ποτὶ τὰν Ἀρεὺς κινάσῃ.  
 : | : | : | : |

Though, even in the form which is called *Aristofaneian*, *Kratinos* will show that the last foot but one

<sup>1</sup> Λόγιννα or λόγινα, as many MSS. have it, seems to be a feminine form of λόγος.

<sup>2</sup> Κατὰ τὸν.



is found an anapaist or a spondee indifferently: for in commencing the *Odusseis* he used this measure;

∪ ∪ — — — | ∪ ∪ — — — | ∪ ∪ — ∪ ∪ — | ∪ ∪ — —  
 τινες αὖ ποντον κατεχουσ' αὐραι' νεφός ουρανιον τοδ' ὀρωμαι.  
 : | : | : | : |

But he made also a line which used a spondee as the last but one;

— — — — | — — ∪ ∪ — | — — — | — — —  
 ὥς αὖ μαλλον τοις πηδάλιοις ἢ ναὺς ἡμῶν πειθαρχη.  
 : | : | : | : |

So much, then, concerning the tetrameter. Now in the *trimeter Simmias*, the *Rhodian* wrote a whole little poem; as this,

— — — — | ∪ ∪ — — — | ∪ ∪ — — —  
 Ἴστια ἄγνα, ἀπ' ευξείνων μέσα τοίχων<sup>1</sup>.  
 : | : | : |

The *katalehtik dimeter* is called, indeed, *paroimiak*, from there being some proverbs (*paroimiiai*) in this metre; as,

∪ ∪ — ∪ ∪ — | ∪ ∪ — ∪  
 ποτε δ' Ἀρτεμις οὐκ εχορευσε<sup>2</sup>.  
 : | : |  
 — — ∪ ∪ — | ∪ ∪ — ∪  
 καὶ κορκορός ἐν λαχανοισιν.  
 : | : |

But there are also epik proverbs, and iambik, and not of this metre only, so that they call this alone *paroimiak* not very properly. And *Kratinos*, in his *Odusseis*, has used it continuously;

<sup>1</sup> An obscure fragment. Ἴστια, for Ἑστία, is here the goddess, but the metre seems defective. *Porson* conjectures,

Ἴστια ἄγνα, τὸ δ' ἀπ' ευξείνων μέσα τοίχων.

<sup>2</sup> Ποτε δ'. These two lines are unconnected, and appear proverbial. κορκ. a sort of weed.

- - ∪ ∪ - | ∪ ∪ - -  
 σιγαν, νυν απας εχε σιγαν'  
 :                    |                    : |

- - ∪ ∪ - | ∪ ∪ - -  
 και παντα λογον ταχα πευσει'  
 :                    |                    : |

- - ∪ ∪ - | ∪ ∪ - ∪  
 ημιν δ' Ιθακη πατρης εστι,  
 :                    |                    : |

∪ ∪ - ∪ ∪ - | - -  
 πλεομεν δ' αμ' Οδυσσει θειρ.  
 :                    |                    : |

But *Arkhiokhos* was the first who employed this measure, prefixing it to the ithufallik, in his tetrameters. For this

∪ - ∪ ∪ - | ∪ ∪ -  
 Ερασμονιδη Χαριλαε,  
 :                    |                    : |

is an *anapaistik hefthekmimer*. He also employed an iambos for the first foot, as is manifest even from this example: a spondee too;

- - ∪ ∪ - | ∪ ∪ - -  
 Δημητρι τε χειρας ανεξων'  
 :                    |                    : |

but an anapaist for the first, he appears to have used in two lines only;

∪ ∪ - ∪ ∪ - | ∪ ∪ - -  
 ερεω πολυ φιλταθ' εταιρων'  
 :                    |                    : |

and again,

∪ ∪ - - - | ∪ ∪ - ∪  
 φιλεειν στυγνον περ εοντα'  
 :                    |                    : |

and both of these by *sunekfownehsis* have the first foot an iambos.

To the anapaistik might also be referred that which by some is called the *prokeleusmatik*<sup>1</sup>, such as this *Aristofaneian tetrameter*;

∪ ∪ ∪ | ∪ ∪ ∪ ∪ | ∪ ∪ ∪ ∪ ∪ ∪ -  
 τις ορεα βαθυκομα ταδ' επεσυτο βροτων'  
 : | : | : | : |

for it becomes, supposing that each of the first three anapaistik feet has been resolved into the prokeleusmatik, an akataleht anapaistik tetrameter. But some, dividing it by feet, call it *purrikhaik*; by the more accomplished, however, it is judged to be anapaistik, a prokeleusmatik being adopted for each anapaist in the other places, while in the last the anapaist itself is preserved pure and not resolved.

And, as in the daktulik measure, there was a certain *logaoidik*, so likewise is there in anapaistiks; and it terminates in a bakkheios. The most remarkable form is that which has the bakkheios after four feet, the first of which may also be a spondee, or an iambos. It is called *Arkheboulean*, from *Arkheboulos*, the *Theban* poet, having largely employed it; and it has been written also by *Kallimakhos*;

∪ ∪ - ∪ - | ∪ ∪ - ∪ ∪ - | ∪ -  
 αγω θεος, ου γαρ εχω διχα τωδ' αιειειν.  
 : | : | : |

This, indeed, begins with an anapaist; but with a spondee,

- - ∪ ∪ - | ∪ ∪ - ∪ ∪ - | ∪ -  
 νυμφα, συ μεν αστεριαν υφ' αμαξαν ηδη  
 : | : | : |

<sup>1</sup> Observe here, that the prokeleusmatik foot, unlike the anapaist, though its equivalent in time, is considered as in itself a dipody, whence an anapaistik *dimeter* becomes by resolution a prokeleusmatik *tetrameter*: and taking anapaistiks κατὰ μονοποδίαν, it may also be considered as an *anapaistik tetrameter*.



and with an iambos,

$\cup - \cup \cup - \cup \cup - \cup \cup - \cup \cup - - -$   
 φιλωτερα αρτι γαρ οι Σκελα μεν Εννα  
 : | : | : | : |

but the three feet which succeed the first, those who have written this measure in continuity, have strictly required to be anapaists. *Alkman*, however, does sometimes admit spondees also.

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## CHAPTER IX.

## OF THE KHORIAMBIK METRE.

THE *Khoriambik* metre is sometimes composed pure, and at others it is composed mixt with iambik suzugies. In general, when it is katalehtik, it terminates in the iambik katakleid, that is, in an amfibrakhy or a bakkheios, because of the indifferent syllable. For it terminates also in its proper suzugy, that is, in a daktule or krehtik; as the *dimeter* thus,

— ∪ ∪ — | — ∪ ∪  
 ἰστοπονοὶ μείρακες·  
 : | : |

the *trimeter*, thus,

— ∪ ∪ — | — ∪ ∪ — | — ∪ —  
 οὐδὲ λεοντῶν σθένος οὐδὲ τροφαί·  
 : | : | : |

and the *tetrameter*,

— ∪ ∪ — | — ∪ ∪ — | — ∪ ∪ — | — ∪ —  
 αἱ Κυthereias ἐπιπνεῖτ' ὄργια λευκωλενον.  
 : | : | : |

In proportion, however, as these are more continuous they are less agreeable.

But those which terminate in the amfibrakhy or bakkheios, are some of them *dimeters*, as from the *Aiolosikown* of *Aristofanehs*;

— ∪ ∪ — | ∪ — ∪  
 οὐκ ἔτος, ὦ γυναῖκες,  
 : | : |

— ∪ ∪ — | ∪ — —  
 πασι κακοῖσιν ἡμᾶς  
 : | : |

— ∪ ∪ — | ∪ — ∪  
 φλωσιν ἑκάστος' ἀνδρες·  
 : | : |

- ∪ ∪ - | ∪ -  
 δεινα γαρ εργα δρωσαι  
 : | : |  
 - ∪ ∪ - | ∪ - -  
 λαμβανομεσθ' ὑπ' αυτων  
 : | : |

and some *trimeters*, as that of *Anakreown*,

- ∪ ∪ - | - ∪ ∪ - | ∪ - -  
 δακρυοεσσαν τ' εφιλησεν αιχμαν  
 : | : | : |

and some *tetrameters*, which are used more continuously, such as these of *Sappho*;

- ∪ ∪ - | - ∪ ∪ - | - ∪ ∪ - | ∪ -  
 δευτε νυν, ἄβραι χαριτες, καλλικομοι τε Μοισαι.  
 : | : | : | : |

And *Anakreown* has studied, through a whole song, to make the first *suzugy* out of a *tribrakhy* and an *iambos*, so as to have a common resolution both of the *khoriambik* and the *iambik suzugy*;

∪ ∪ ∪ ∪ - | - ∪ ∪ - | - ∪ ∪ - | ∪ - -  
 αναπετομαι δη προς Ολυμπον πτερυγεσσι κουφαις.  
 : | : | : | : |

Frequent also is the form which, in addition to the *katakleid*, has the second *suzugy iambik*, such as is this in *Anakreown*;

- ∪ ∪ - | ∪ - ∪ - | - ∪ ∪ - | ∪ - ∪  
 εκ ποταμου πανερχομαι παντα φερουσα λαμπρα  
 : | : | : | : |

and in *Aristofanehs*, in the *Amfiareows*,

- ∪ ∪ - | - ∪ - ∪ - | - ∪ ∪ - | ∪ - ∪  
 οίδα μεν αρχαιον τι δρων, κούχι λεληθ' εμαντον.  
 : | : | : | : |

Then in the *pentameter Kallimakhos* has composed an entire poem, the *Brankhos*;

- ∪ ∪ - | - ∪ ∪ - | - ∪ ∪ - | - ∪ ∪ - | ∪ - -  
 δαιμονες ευθυμοτατοι, Φοιβε τε και Ζευ, Διδυμων γεναρχει.  
 : | : | : | : |



And *Filikos*, the *Kerkuraian*, who was one of the *Pleiad*<sup>1</sup>, composed a whole poem in the hexameter;

— υ υ — | — υ υ — | — υ υ — | — υ υ — | — υ υ — |  
 τῇ χθονὶ μυστικὰ Δημητρὶ τε καὶ Περσεφονῇ, καὶ Κλυμένῳ  
 : : : : : : : :  
 — — —  
 τα δῶρα.  
 : |

*Filikos* boasts, too, of having discovered this measure, saying,

— υ υ — | — υ υ — | — υ υ — | — υ υ — | — υ υ — | — υ  
 καινογραφους συνθεσεως τῆς Φιλικου, γραμματικοι, δῶρα  
 : : : : : : : :  
 — — —  
 φέρω πρὸς ὑμᾶς.  
 : : |

but he is mistaken, for before him *Simmius* the *Rhodian* had used it in the *Pelekus*;

— υ υ — | — υ υ — | — υ υ — | — υ υ — | — υ υ — |  
 ἀνδροθεῖα δῶρον ὁ Φωκεὺς κρατερας μῆδοςυνας ἡρα τινων  
 : : : : : : : :  
 — — —  
 Ἀθανᾶ.  
 : |

and in the *Pteruges*,

— υ υ — | — υ υ — | — υ υ — | — υ υ — | — υ υ — |  
 λευσσετε τον γας τε βαθυστερνον ανακτ' Ακμονιδαν<sup>2</sup> τ'  
 : : : : : : : :  
 — υ υ — | — υ υ — | — υ υ — | — υ υ — | — υ υ — |  
 αλλυδὺς ἐδρασαντα<sup>3</sup>.  
 : : : : : : : :

unless indeed *Filikos* does not speak as having first discovered the measure, but only as being the first who in this measure had composed whole poems.

<sup>1</sup> Ἐπτὰ γὰρ λέγονται εἶναι τραγωδοί—ἐπὶ Πτολεμαίου. Skhol.

<sup>2</sup> Ακρον. and who has fixed Akmonidehs elsewhere. Ακμονιδῆς, ὁ Χάρων καὶ ὁ Οὐρανός. Ακμονος γὰρ παῖς. Ἦσυχ.

<sup>3</sup> κρατερ. I have offered a gift in honor of her mighty wisdom.

# CHAPTER X.

## OF THE ANTISPASTIK METRE.

IN the *Antispastik* measure, the first suzugy is liable to be changed, in its former foot<sup>1</sup>, into the four forms of the disyllable; but it has the middle suzugies pure antispastiks; and the last, when the measure is akatalehkt, iambik: and if at times it be compounded with iambik suzugies, it then has not only the first suzugy liable to be changed in its former foot, but that suzugy also which follows the iambiks. Sometimes, too, the former foot is resolved into a tribrakhy.

Now in this measure the notable forms are these: The *penthemimer*, which is called *dokhmia*k; such as,

υ - - υ υ  
κλινειν μαιετ'·  
: | :  
υ - - υ υ  
τον εγχωριον.  
: | :

And the *hefthemimer*, which is called *Ferekrateian*,

- - - υ υ - -  
ανδρες προσχετε τον νουν  
: | : |  
- - - υ υ - -  
εξευρηματι καινω  
: | : |  
- - - υ υ - -  
συμπυκτοις αναπαιστοις<sup>2</sup>.  
: | : |

<sup>1</sup> This indifference in the first foot of antispastiks illustrates the affinity of this metre with the khoriambik, inasmuch as it assumes no certain form till the first khoriamb begins.

<sup>2</sup> Συμπτ. Some copies read συμπήκτοις, but with little difference in the sense, nor in either case is it likely that the present verses are a specimen of the performance alluded to. The example here

And the *akataleht dimeter* which is called Glukowneian, *Glukown* himself having invented it;

— ∪ — ∪ | ∪ — ∪ —  
 καπρος ἦνιχ ὁ μαινολῆς  
 ∪ — — ∪ | ∪ — ∪ —  
 ὀδοντι σκυλακοκτονῶ  
 — ∪ — ∪ | ∪ — ∪ ∪  
 Κυπρίδος θαλὸς ὤλεσε.

And the *hyperkataleht dimeter* which is called the *Sappik of nine syllables* (*enneasullabon*) or *Hippownakteian*; such as,

— — — ∪ | ∪ — ∪ — | —  
 καὶ κνισσῇ τινα θυμῆσας.

And of the *trimeters*, that which has the first *suzugy* alone *antispastik*, and the others which follow *iambik*, is called *Falaikeian*; such as,

— ∪ — — ∪ | ∪ — ∪ — | ∪ — —  
 χαῖρε, χρυσόκερῳ, βαβακτα, κηλων<sup>1</sup>,

given might be regarded as a *daktulik trimeter*, but its true nature is displayed in its varieties. Thus in Αἰσχύλ. Ἑπτά ἐπὶ Θηβ. 295.

Τοὶ μὲν γὰρ ποτὶ πύργους,  
 Πανδημεῖ, πανομιλεῖ,  
 Στείχουσιν· τί γένωμαι;  
 Τοὶ δ' ἐπ' ἀμφιβόλοισιν  
 Ιάπτουσι πολίταις  
 Χερμάδ' οκρίεσσαν.

It may however be here remarked, that *antispastik* verse has in general a less determined character than most of the other kinds; which has even led some to deny that there exist any metres properly deserving this title: but in my humble opinion, rashly.

<sup>1</sup> *Etymologus Magnus* cites these words from *Kratinos*, explaining βαβάκτης thus; ὀρχήστης, λάλος, μανιώδης, βακχεύτης· λέγεται δὲ καὶ ὁ Πάν. The MSS. read χαῖρ' ὦ χρυσόκερως.



—    ∪ —    ∪∪ —    ∪ —    ∪ — —  
 Παν Πελασγικόν Ἀργος<sup>1</sup> ἐμβατευων.  
 :        |        :        |        : |

Then the *akatalektik*, which has only the last suzugy iambik, is called *Asklepiadeian*; such as that of *Alkaios*,

—    ∪ —    ∪∪ —    —    ∪∪ —    ∪ —  
 ἦλθες ἐκ περατων γας, ἐλεφαντιναν  
 :        |        :        |        :        |  
 ∪ —    —    ∪∪ —    —    ∪∪ —    ∪ —  
 λαβαν<sup>2</sup> τω ξίφεος χρυσοδεταν ἐχων.  
 :        |        :        |        :        |

but that which has the antispastik suzugy in the middle, changeable in the former foot into the four forms of disyllable, and on either side iambik suzugies, of which the first may begin with a spondee, is called the *Alkmaïk of twelve syllables* (*dowdekasullabon*); such as,

— —    ∪ — | —    — —    ∪∪ —    ∪ —  
 κολπω σ' ἐδεξανθ' ἄγναι χαριτες Κρονῶ.  
 :        |        :        |        :        |

Of the *tetrameters* the *pure katalektik* is such as this;

— — —    ∪∪ —    —    ∪∪ — —    ∪∪ —    ∪  
 κατθνασκει Κυθερῇ ἄβρος Ἀδωνις· τι κε θειμεν.  
 :        |        :        |        :        |        : |

<sup>1</sup> Πελασγ. There is a cave on the western side of the Akropolis of Athens, which was called the *Cave of Pan*. In *Lucian's Twice Accused*, Pan is said τὴν ὑπὸ τῇ ἀκροπόλει σπήλυνγμα οἰκεῖν μικρὸν ὑπὸ τοῦ Πελασγικοῦ, which the *Skholiast* mentions as τόπον Ἀθηναίς, ἀπὸ Πελασγῶν ἐν αὐτῷ οἰκησάντων. This *Pelagikon* the humour of the Athenians would seem to have called, in jest, Πελασγικὸν Ἀργος, in allusion to Homer's line

Νῦν δ' αὖ τούτῃς ὄσσοι τὸ Πελασγικὸν Ἀργος ἔναιον.

See *Gaisf.*

<sup>2</sup> Λαβὴν τοῦ ξίφους.

καττυπτεσθε<sup>1</sup> κοραι, και κατερεικεσθε χιτωνας·

but that which has the second suzogy iambik is called *Priapeian*; such as,

ηριστησα μεν ιτριου λεπτου μικρον αποκλας  
 οινου δ' εξεπιον καδον' νυν δ' άβρως εροεσσαν  
 ψαλλω πηκτιδα τη φιλη, κωμαζων παϊδ' άβρωη.

They make it indeed irregularly, (*poluskkehmatist*), but that which is purely formed is such as we have given.

That form also is frequent which has only the second suzogy antispastik, in which measure *Sappho* has written songs in her seventh book;

γλυκεία ματέρ, ου τοι δυναμῖαι κρεκύν τον ἴστον,  
 ποθῶ δαμείσα παῖδος βραδύναν δι' Ἀφροδίταν.

Then the *akataleht* is called the *Sappik of sixteen syllables* (*hekkadekasullabon*), in which is written the whole third book of *Sappow*; and many songs likewise of *Alkaios*;

Νυμφαῖς ταῖς Διὸς ἐξ αἰγιοχῶ φασι τετυγμεναῖς.

<sup>1</sup> Κατὰ τύπτεσθε.





## CHAPTER XI.

## OF THE IOWNIK APO MEIZONOS.

THE *Iownik apo meizonos* is sometimes composed pure, and at others it is composed with a mixture of trokhaik suzugies: however when it is akatalehkt, it extremely rarely terminates in the iownik suzugy, because at the end the iownik suzugy is ungraceful.

In the iownik measure, the remarkable forms are the *hefthehmimer*, such as Telesilla used;

— — ∪ ∪ | — ∪ —  
 ἄδ' Ἀρτεμις, ὦ κοῖραι<sup>1</sup>  
 : | : |  
 — — ∪ ∪ | — ∪ —  
 φευγοῖσα τὸν Ἀλφεῖον.  
 : | : |

And the *akatalehkt dimeter* which is called *Kleomakheian*, in which molosses also occur in the even places, and khoriambs; as,

— — ∪ ∪ | — — —  
 Τίς τὴν ὕδριν ὕμων  
 : | : |  
 — ∪ — ∪ | — — —  
 Εὐφοφῆς; ἐγὼ πινῶν.  
 : | : |

<sup>1</sup> In the fourth Chapter, the author quoted this line as an *anapaistik*: so viewed its rythm would be different, and its first syllable would have only two times instead of three, while its fifth syllable, ὦ, would have three instead of two.

And the *brakhukatalehkt trimeters* called *Praxileian*, which have the first suzugy iownik and the second trokhaïk, such as these of Sappho;

— — ∪ ∪ | — ∪ — ∪ | — —  
 πληρης μεν εφαινεθ' ἂ σελανα  
 : | : | : |  
 — — ∪ ∪ | — ∪ — ∪ | — ∪  
 αἱ δ' ὥς περι βωμον εσταθησαν.  
 : | : | : |

But the *akatalehkt trimeters* have been composed by the *Aiolians* in two ways: for some they have made of two iownik movements and one trokhaïk; such as,

— — ∪ ∪ | — — ∪ ∪ | — ∪ — ∪  
 Κρησαι νυ ποθ' ὦδ' εμμελεως ποδεσσιν  
 : | : | : |  
 — — ∪ ∪ | — — ∪ ∪ | — ∪ — ∪  
 ωρχευνθ' ἀπαλοις αμφ' εροεντα βωμον  
 : | : | : |

and others of one iownik and two trokhaïk; as,

— — ∪ ∪ | — ∪ — ∪ | — ∪ — —  
 Τριβωλετες\* ου γαρ Αρκαδεσσι λωβα.  
 : | : | : |

Of the *tetrameters* the most remarkable is the *brakhukatalehkt* called *Sowtadeian*: this in three places admits an iownik suzugy or trokhaïk, or that consisting of an anapaist and purrikhy, or that of a tribrakhy and trokhy, or that of a long syllable and four short, or that of six short; such as,

— — ∪ ∪ | — — ∪ ∪ | — — ∪ ∪ | — ∪  
 Ἥρην ποτε φασιν Δια τον τερπικεραυνον<sup>1</sup>.  
 : | : | : | : |

<sup>1</sup> A more extended example of this loose and doggrel metre is required to give a proper idea of it. Take one by *Sowtadehs* himself: where beside the suzugies allowed by one author, we find the molottos and iownik *ap' elassonos*.

The *akataleht tetrameters* they have composed variously: for to three iownik suzugies they have annexed one final trokhaïk: and this is called *Aiolik*, because much of it was used by *Sapphō*; as

— — ∪ ∪ | — — ∪ ∪ | — ∪ ∪ | — ∪ — —  
 ευμορφότερα, Μνασιδικα, τας ἀπαλας Γυριννως<sup>1</sup>.  
 : | : | : | : |  
 ∪ — ∪ ∪ | — ∪ ∪ | — — ∪ ∪ | — ∪ — ∪  
 ασαροτέρας ουδαμα πω ῥαννα σεθεν τυχοισα.  
 : | : | : | : |

And it is proper to observe, that they sometimes make the first suzugy commence with a short syllable, as is likewise done in the trimeters;

∪ — ∪ ∪ | — — ∪ ∪ | — ∪ — —  
 ποας τερεν ανθος μαλακον ματοισαι<sup>2</sup>.  
 : | : | : |

And sometimes they take iownik suzugies alternately with trokhaïk, admitting occasionally the second

Σωκράτην ὁ κόσμος πεποίηκεν σοφὸν εἶναι,  
 Καὶ κακῶς ἀνείλεν τὸν Σωκράτην ὁ κόσμος,  
 Ἐν τῇ φυλακῇ κώνιον ὅτι πινὼν τέθνηκε.  
 Αἰσχύλῳ γράφοντι (μεν) ἐπιπέπτωκε χελώνη.  
 Σοφοκλῆς ῥᾶγα φαγὼν σταφυλῆς πινγείς τέθνηκε.  
 Κύνες οἱ κατὰ Θράκην Εὐριπίδην ἔτρωγον.  
 Τὸν θεῖον Ὀμηρον λιμὸς κατεδάπάνησεν.

See *Gaisf.* p. 320.

<sup>1</sup> Γυριννῶ, a proper name of a Lesbian girl. *Ασαρ.* for *ασηροτέρας*, more fastidious: ῥαννα for *εραννᾶ*. But there is some uncertainty about the reading of this fragment, nor is it clear whether or no the two lines should be connected. *Fortasse legendum ασαροτέρα τ' Gaisf.*

<sup>2</sup> Ματ. for *ματουῖσαι*, seeking. The admission of the short syllable in the commencement of these Aiolik forms, has determined my arrangement of their rythm, of which, however, let the reader judge.



paiowniks in the place of the iowniks; and sometimes the heptasehmous trokhaïks instead of the hexasehmous; as,

∪ - ∪ ∪ | - ∪ - - | - - ∪ ∪ | - ∪ -  
 δεδυκε μεν ἂ σελανα, και πληιαδες' μεσαι δε  
 : | : | : | : |

- - ∪ ∪ | - ∪ - - | ∪ - ∪ ∪ | - ∪ -  
 νυκτες, παρα δ' ερχεθ' ὥρα· εγω δε μονα καθευδω.  
 : | : | : | : |

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## CHAPTER XII.

## OF THE IOWNIK AP' ELASSONOS.

THE *Iownik ap' elassonos* is sometimes composed pure, and at others it is composed mixt with trokhaïk dipodies, in such manner, however, that the suzugy before the trokhaïk shall always be pentasehmous, that is, a third paiownik; and that the trokhaïk suzugy, as often as it may be set before the iownik, shall be an heptasehmous trokhaïk suzugy, which is called the second epitrit. And sometimes the third paiownik is contracted into a palimbakkheios, and the former foot of the succeeding trokhaïk suzugy resolved into a tribrakhy. The molosses also occur in the odd places of the iowniks *ap' elassonos*, as they do in the even places of those *apo meizonos*.

Now some entire songs are written in iowniks, as by *Alkman*;

∪ ∪ - - | ∪ ∪ - ∪  
 Ἑκατον μὲν Δίος υἱόν  
 : | : |  
 ∪ ∪ - - | ∪ ∪ - -  
 ταδε Μωσαι κροκοπεπλοῖ  
 : | : |

and by *Sappho*,

∪ ∪ - - | ∪ - - | ∪ ∪ - -  
 τι με Πανδίωνις ὠρανα χελιδών<sup>1</sup>.  
 : | : | : |

<sup>1</sup> Ωράνα· χελιδόνων οροφή. Ἦσυχ. But the conjectural corrections of *Dorville* and *Vossius* are very plausible, ὦ ῥαννα χελιδοῖ. Πανδίωνις χελιδών· Ἠσιοδ.

and by *Alkaios* many, as for instance, this,

◡ ◡ - - | ◡ ◡ - - | ◡ ◡ - - | ◡ ◡ - ◡  
 εμε δειλαν, εμε πασαν κακοτατων πεδεχοισαν<sup>1</sup>.  
 : | : | : | : |

But of the lengths employed in this measure the most remarkable is the *katalehtik tetrameter*. such as this of *Frunikhos the tragedian*;

◡ ◡ - - | ◡ ◡ - - | ◡ ◡ - - | ◡ ◡ -  
 το γε μην ξεινια δουσais<sup>2</sup> λογος, ὥσπερ λεγεται,  
 : | : | : | : |  
 ◡ ◡ - - | ◡ ◡ - - | ◡ ◡ - - | ◡ ◡ -  
 ολεσαι, κάποτεμειν οξεί χαλκῳ κεφαλαν.  
 : | : | : | : |

and in *Frunikhos the comedian*;

◡ ◡ - - | ◡ ◡ - - | ◡ ◡ - - | ◡ ◡ ◡  
 ἂ δ' αναγκα 'σθ' ἱερουσιν καθαρευειν φρασομεν.  
 : | : | : | : |

This moreover is called *Galliambik*; and latterly it has been called *mehthrowakon* and *anaklowmenon*, from the moderns having composed in this measure many poems on the *Mother of the Gods*, in which they admit such lines as have the third paiowns, and the palimbakkheios, and the trokhaïk suzugies, indifferently with the pure, as these famous examples prove:

- - - | ◡ ◡ - - | ◡ ◡ - - | ◡ ◡ ◡  
 Γαλλαι, μητρος ορειης φιλοθυρσοι δρομαδες,  
 : | : | : | : |  
 - - - | ◡ ◡ - - | - - - | ◡ ◡ ◡  
 αἰς εντεα<sup>3</sup> παταγεται, και χαλκεα κροταλα.  
 : | : | : | : |

<sup>1</sup> Πεδεχ. for μετεχουσαν.

<sup>2</sup> Δουσais for δουσας. For τό γε *De Pauw* conjectures τὰ γε.

<sup>3</sup> Εντεα and χάλκεα must, as the Skholiast informs us, be read as dissyllables.



- - - | ∪ ∪ - - | ∪ ∪ - - | ∪ ∪ -  
 ('εν Μεμφει λογος εστι, προμαθειν την ιδιην  
 : | : | : | :  
 - - - | ∪ ∪ - - | ∪ ∪ - - | ∪ ∪ -  
 Ευδοξον ποτε μοιραν, παρα του καλλικερω  
 : | : | : | :  
 - - - | ∪ ∪ - - | ∪ ∪ - - | ∪ ∪ -  
 ταυρου. Ουδεν ελεξεν; βοϊ γαρ ποθεν λογος;  
 : | : | : | :  
 ∪ ∪ - ∪ | - ∪ - - | ∪ ∪ ∪ | - ∪ ∪  
 Φυσις ουκ εδωκε μοσχῳ λαλον Απιδι στομα.)  
 : | : | : | :

Moreover in the *brakhukatalehkt*, *Anakreown* has composed whole songs;

∪ ∪ - - | ∪ ∪ - ∪ | - ∪ - ∪ | - -  
 μεγαλῳ δ' ηυτε μ' ερωσ εκοψεν ὥστε χαλκευς  
 : | : | : | :  
 ∪ ∪ - - | ∪ ∪ - ∪ | - ∪ - ∪ | - -  
 πελεκει, χειμεριη δ' ελουσεν εν χαραδρη.  
 : | : | : | :

Then of the *trimeters*, the *akatalehkt* is in *Sappho*;

∪ ∪ - ∪ | - ∪ - - | ∪ ∪ ∪ - -  
<sup>2</sup> ζαλεξαμαν οναρ Κυπρογενηα.  
 : | : | : | :

<sup>1</sup> Either our author's πολυθρύλλητα παραδείγματα must somehow have fallen out, or in quoting the two preceding lines, he must have referred to the whole of a wellknown passage of which they were but the commencement. That an illustration of his remarks may not be wanting, some lines are here introduced, which are quoted by *Gaisford* from *Diogenes Laertius*. That the description and examples here given, are really those of *Galliambiks*, appears from *Terentianus Maurus*, who in his own odd way, thus handles the matter:

*Segetes meum laborem—segetes meum labo—:*  
*Sonat hoc subinde metro Cybeleium nemus:*  
*Nomenque Galliambis memoratur hinc datum,*  
*Tremulos quod esse Gallis habiles putant modos.*

<sup>2</sup> ζαλεξ. for διελεξάμην.

but by *Anakreown* it is fashioned variously ;

∪ ∪ - ∪ | - ∪ - - | ∪ ∪ - -  
 απο μοι θανειν γεινοιτ' ου γαρ αν αλλη  
 : | : | : |  
 ∪ ∪ - ∪ | - ∪ - - | ∪ ∪ - ∪  
 λυσις εκ πονων γεινοιτ' ουδαμα τωνδε.  
 : | : | : |

Then there is the *katalehtik* ;

∪ - - | ∪ ∪ - - | ∪ ∪ ∪  
 Διονυσου σαῦλαι<sup>1</sup> βασσαριδες.  
 : | : | :

The *akataleht* of the *anaklowmen* character is frequent in *Anakreown* ;

∪ ∪ - ∪ | - ∪ - - | ∪ ∪ - ∪ | - ∪ - -  
 παρα δ' ηντε Πυθομανδρον κατεδυν' ερωτα φευγων.  
 : | : | : |

And in the *pure hefthehmimer*, *Timokreown* has composed a whole song ;

∪ ∪ - - | ∪ ∪ -  
 Σικελος κομψος ανηρ  
 : | :  
 ∪ ∪ - - | ∪ ∪ -  
 ποτι ταν ματερ' εφα.  
 : | :

---

<sup>1</sup> σαῦλαι: the diaeresis seems essential to the metre, as here referred to, but the scholiast calls this foot a moloss: *luxurious or insolent Bacchanals*. Βασσαριδες, αἱ βάκχαι. *Etym. Mag.* *Eratosthenes* speaks thus of *Orpheus*: 'Ο Διόνυσος οργισθεὶς αὐτῷ ἐπέμψε τὰς βασσαρίδας, ὥς φησιν Αἰσχύλος ὁ ποιητὴς, αἵτινες αὐτὸν διέσπασαν. *Gaisf.* p. 71.

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## CHAPTER XIII.

## OF THE PAIOWNIK METRE.

THE *Paiownik* measure includes three sorts, namely, the *Krehtik*, the *Bakkheiak*, and the *Palimbakkheiak*, which last is unsuitable for melody. But the *Krehtik* is suitable for it, and it admits resolutions into the feet called *paiowns*. Now it is called *Krehtik* by the poets themselves, as for instance by *Kratinos* in the *Trofownios*;

Εγχειρε δὴ νῦν, Μοῦσα, Κρητικὸν μέλος·

then he adds,

— ∪ — | — ∪ ∪ ∪ — ∪ — | ∪ ∪ —  
χαιρε, δὴ, Μοῦσα; χρονία μὲν η̄κεις· ὁμῶς  
| : | : | : | :

— ∪ — | ∪ — — | — ∪ ∪ ∪ — | — ∪ —  
δ' ἡλθες, οὐ πρὶν ἐλθεῖν<sup>1</sup>, ἰσθι σαφές· ἀλλ' ὅπως.  
| : | : | : | :

Some of the poets study to introduce what are called the first *paiowns* every where but in the last place, in which they put the *Krehtik*. In this way, for example, they compose the famous *tetrameter*, of which we have a specimen in the *Geowrgoi* of *Aristophanes*;

— ∪ ∪ ∪ — ∪ ∪ ∪ — ∪ ∪ ∪ — ∪ —  
ὦ πολὺ φίλῃ Κεκροπὸς, αὐτοφύες Ἀττικῇ,  
: | : | : | :

<sup>1</sup> If the reading is correct, a *bakkheios* is here admitted.



- ∪ ∪ ∪ | - ∪ ∪ ∪ | - ∪ ∪ ∪ | - ∪ ∪  
 χαιρε λιπαρον δαπεδον, ουθαρ αγαθης χθονος.  
 | : | : | : | :

And *Aristofanehs* has used it both in other dramas,  
and in the *Sfehkes*;

- ∪ ∪ ∪ | - ∪ ∪ ∪ | - ∪ ∪ ∪ | - ∪ ∪  
 ω μακαρι' Αυτομενες, ως σε μακαριζομεν.  
 | : | : | : | :

and *Eupolis* in the *Kolakes*;

- ∪ ∪ ∪ ∪ | - ∪ ∪ ∪ ∪ | - ∪ ∪ ∪ | - ∪ -  
 φημι δε βροτοισι πολυ πλειστα παρεχειν εγω,  
 | : | : | : | :  
 - ∪ ∪ ∪ ∪ | - ∪ ∪ ∪ ∪ | - ∪ ∪ ∪ | - ∪ ∪  
 και πολυ μεγαλ' αγαθα ταυτα δ' αποδειζομεν.  
 | : | : | : | :

However, in the *Geourgoi*, *Aristofanehs* has put  
the fourth paiown instead of the first, not observing his  
former rule;

∪ ∪ ∪ - | - ∪ ∪ ∪ | - ∪ ∪ ∪ | - ∪ ∪  
 εν αγορα δ' αυ πλατανον ευ διαφυτευσομεν.  
 | : | : | : | :

and in the second *Thesmoforiaxousai* he has often ad-  
mitted *Krehtik* feet in the middle of the tetrameters;

- ∪ - | - ∪ ∪ ∪ | - ∪ ∪ ∪ | - ∪ -  
 μητε Μουσας ανακαλειν ελικοβοστρυχους,  
 | : | : | : | :  
 - ∪ ∪ ∪ | - ∪ - | - ∪ ∪ ∪ | - ∪ -  
 μητε Χαριτας βοαν εις χορον Ολυμπιας.  
 | : | : | : | :  
 - ∪ ∪ ∪ | - ∪ - | - ∪ ∪ ∪ | - ∪ ∪  
 ενθαδε γαρ εισιν, ως φησιν ο διδασκαλος.  
 | : | : | : | :

And *Simmias* has studied in some of his poems to  
introduce as many *Krehtiks* as possible;

- - - | - - - | - - - | - - -  
 ματερ ω ποτνια<sup>1</sup> κλυθι νυμφαν αβραν,  
 | : | : | : | :

- - - | - - - | - - - | - - -  
 Δωρι, κυμοκτυπων ηραν' αλιων μυχων\*  
 | : | : | : | :

and again,

- - - | - - - | - - - | - - -  
 σοι μεν ευιππος, ευπωλος, εγχεσπαλος  
 | : | : | : | :

- - - | - - - | - - - | - - -  
 δωκεν αιχμαν Ενναλιος ευσκοπον εχειν.  
 | : | : | : | :

And one poem he has contrived to compose in such a manner, as by resolving the long syllables at either side of the Krehtik foot, to introduce the foot of five short syllables every where except in the last place, where he takes the fourth paiown, which occasionally he uses also in the last place but one;

- - - | - - - | - - - | - - -  
 σε ποτε Διος ανα πυματα νεαρε κορε νεβροχιτων.  
 | : | : | : | :

Some again compose the tetrameter in another way, so as to have three of what are called the fourth paiowns, and then, for the last foot, a Krehtik;

- - - | - - - | - - - | - - -  
 θυμελικαν ιθι μακαρ φιλοφρονως εις εριν.  
 | : | : | : | :

Now the same method which we stated to be often adopted in the tetrameter, that is to say, to subjoin a Krehtik to three of the first paiowns, the comedian *Theopompos* has also employed in the *pentameter*, in the *Paides*, from whom also it is called *Theopompeian*;

<sup>1</sup> Ποτν. Τοῦ πότνια τῆς α ἀντὶ μακρᾶς λαμβανομένης. Σχολ.

— ∪ ∪ ∪ | — ∪ ∪ ∪ | — ∪ ∪ ∪ | — ∪ ∪ ∪ | — ∪ —  
 παντ' αγαθα δη γεγονεν ανδρασιν εμης απο συνουσιας.  
 | : | : | : | : | :

And this measure may even be extended as far as the *hexameter*, because that will not exceed thirty times<sup>1</sup>. A *katalehtik hexameter* appears in that which is called *Alkman's*, consisting entirely of *amfimakrous* feet;

— ∪ — | — ∪ — | — ∪ — | — ∪ — | — ∪ — | — ∪ — | — —  
 Αφροδιτα μεν ουκ εστι, μαργος δ' Ερως οια παις παισδει,  
 | : | : | : | : | : | :  
 — ∪ — | — ∪ — | — ∪ — | — ∪ — | — ∪ — | — ∪ — | —  
 ακρ' επ' ανθη καβαινων, α μη μοι θιγης τω κυπαιρισκω.  
 | : | : | : | : | : | :

And be it observed, that even whole poems are composed in *Krehtiks*, as for instance by *Bakkhulidehs*;

— ∪ — | — ∪ — | — ∪ — | — ∪ — | — ∪ — | — ∪ —  
 ω περικλειτε δ' αλλ' αγνοησειν μεν ου σ' ελπομαι.  
 | : | : | : | : | : | :

As to the *Bakkheiak* it is rare: insomuch that though it may occasionally occur, it is only for a short space; such as,

∪ — — | ∪ — — | ∪ — — | ∪ — —  
 ο ταυρος δ' εοικεν κυριζειν τιν' αρχαν.  
 : | : | : | : |  
 ∪ — — | ∪ — — | ∪ — — | ∪ — —  
 φθασαντος δ' επ' εργοις, προπηδησεται νιν.  
 : | : | : | : |

And this is what we had to say concerning the *nine* measures, which consist either of one kind, or of similar kinds, of feet.

<sup>1</sup> This allowance of thirty times in the line, is probably to be understood of this kind of verse only.



## CHAPTER XIV.

## OF ANTIPATHOUS MIXTURES.

OF ANTIPATHOUS mixture we will now produce the most frequent instances.

There is, then, the epikhoriambik<sup>1</sup>, which is called the *Sapphic of eleven syllables* (hendekasullabon); such as,

— — — — —  
 ποικιλοθρον' αθανατ' Αφροδιτα.  
 : | : | : |

This has the first suzogy, trokhaïk, either hexasehmous or heptasehmous; the second, khoriambik; and the katakleid, of an iambos and the indifferent syllable: so that there are in all two schemes, on account of the fourth syllable being sometimes short, and sometimes long. The one scheme, namely,

— — — — —  
 ποικιλοθρον' αθανατ' Αφροδιτα,

is already before us. The other is

— — — — —  
 αλλα τνιδ' ελθ' αι ποκα κατερωτα.

<sup>1</sup> Inasmuch as the regular khoriambik does not admit the trokhaïk suzogy, its insertion here constitutes a technical *antipathy*: however, as every khoriamb begins with a trokhay, there does not appear in this case to be any real incongruity.

The rythm most suitable for this and the three following *Aiolik* metres, has appeared to me more difficult to determine than that of any others in this work. I have indicated that which on the whole has seemed to me preferable, but desire to invite the exercise of the reader's own judgment on this point. In the *Sapphic*, at least, a *daktulik* rythm seems admissible, though, I think, not preferable.

so that the *canon* is such as this;

$\beta\alpha\beta\alpha^1$ ,     $\beta\alpha\alpha\beta$ ,     $\alpha\beta\beta$ ,  
 $\beta\alpha\beta\beta$ ,     $\beta\alpha\alpha\beta$ ,     $\alpha\beta\alpha$ .

This measure is also found in *Alkaios*, and it is uncertain to which of the two writers the invention belongs, although it is called *Sapphic*; as,

— ∪ — — | — ∪ ∪ — | ∪ — —  
 χαίρε Κυλλανας ὁ μεδεις, σε γαρ μοι.  
 :        |        :        |        :        |

Three such lines as these they employ in each strophe; then they subjoin a fourth of five syllables, a khoriambik penthehmimer, coinciding<sup>2</sup> with the daktulik portion which follows the second trokhai; such as this,

— ∪ ∪ — | ∪  
 ποτνια θυμον<sup>3</sup>.  
 :        |        :

<sup>1</sup> In these schemes, observe that  $\alpha$  represents a short syllable, and  $\beta$  a long one.

<sup>2</sup> Alluding, I presume, either to the manner in which the fourth or short line of the strophe was written under the third, or to its metrical constitution.

<sup>3</sup> The fact that this little line cannot in many cases be separated from the third without the division of a word, would seem to indicate that they ought to be regarded and written as one *asunarteht* or compound line. Often, too, this will be found to agree best with the *cæsura*, as in this instance:

Πικνὰ δινεῦντες πτέρ' ἀπ' ωράν—αιθέρος διὰ μέσσω.  
 :        |        :        |        :        |        :        |

The beautiful fragments of *Sappho*, (alas, too few,) exhibit this meter, which bears her name, in perfection. Later, and especially Latin writers, by almost uniformly lengthening the fourth syllable, and making the *cæsura* follow the fifth, introduced a monotonous uniformity by which its metrical effect was altered, and its pathos greatly impaired. The *Lesbian* muse would not cross the Ionian gulf, even to inspire *Catullus*.

This, then, is an *epikhoriambik* commencing with a *trokhaïk*. Then there is one which commences with an *antispastik*, namely, that called the *Pindarik of eleven syllables (hendekasullabon)*, which has the first suzugy antispastik, and the remainder, like the *Sapphik*, a *khoriambik* with an *iambik katakleid*; such as,

∪   -   -   ∪ -   ∪   ∪ -   ∪ -   -  
 ὁ Μουσαγετας με καλει χορευσαι,  
 . | : | : |  
 ∪   -   -   ∪ -   ∪ ∪ -   ∪   -   -  
 αγοις ω κλυτα θεραποντα Λατοι.  
 : | : | : |

We have also an *epiownik apo meizonos*, namely, the *katalehtik trimeter*, called the *Alkaïk of eleven syllables (hendekasullabon)*; this has the first suzugy iambik, either hexasehmous or heptasehmous; the second an *Iownik apo meizonos*, or a second *paiownik*; and the *katakleid* of a *trokhai* and the *adiaforous syllable*; such as,

-   -   ∪ -   | -   -   ∪ ∪ -   ∪ ∪  
 ω 'ναξ Απολλον, παι μεγαλω<sup>1</sup> Διος.  
 : | : | : |  
 ∪ -   ∪   - | -   - ∪ ∪ -   ∪ ∪  
 Μελαγχρος<sup>2</sup> αιδως αξιος εις πολιν<sup>3</sup>.  
 : | : | : |

<sup>1</sup> Μεγάλου.

<sup>2</sup> Melankhros a tyrant of Mitulehneh: αιδῶς for αιδοῦς.

<sup>3</sup> Gaisford remarks, that unless our author had been mutilated in this place, he would doubtless have added that this measure was by Alkaios always comprehended in a certain system, thus constituted; namely, of two of these *epiowniks*, an *iambik dimeter hyperkatalehtik* and a *logaoidik daktulik*. Among others he fetches this example out of *Athehnaïos*:

Καββαλλε τὸν χειμῶν', ἐπὶ μὲν τιθεῖς  
 Πῦρ, ἐν δὲ κίρναϊς οἶνον ἀφειδέως  
 Μελιχρόν· αὐτὰρ ἀμφὶ κόρσῃ  
 Μαλθακὸν ἀμφιτιθεῖ γνάφαλλον.



so that there are of it four schemes, and its canon is this;

$\alpha\beta\alpha\beta$ ,	$\beta\beta\alpha\alpha$ ,	$\beta\alpha\beta$ ,
$\beta\beta\alpha\beta$ ,	$\beta\beta\alpha\alpha$ ,	$\beta\alpha\alpha$ ,
$\alpha\beta\alpha\beta$ ,	$\alpha\beta\alpha\alpha$ ,	$\beta\alpha\beta$ ,
$\beta\beta\alpha\beta$ ,	$\alpha\beta\alpha\alpha$ ,	$\beta\alpha\alpha$ .

Now exceeding this by the last syllable there is an *akatalehkt trimeter* called the *Alkaïk of twelve syllables* (*dowdekasullabon*); such as,

ι	ο	π	λ	ο	χ'	ἀ	γ	ν	α	μ	ε	ι	λ	ι	χ	ο	μ	ε	ι	δ	ε	Σ	α	π	φ	ο	ι	.
:						:				:					:						:							

of which the canon is this,

$\alpha\beta\alpha\beta$ ,	$\beta\beta\alpha\alpha$ ,	$\beta\alpha\beta\alpha$ ,
$\beta\beta\alpha\beta$ ,	$\alpha\beta\alpha\alpha$ ,	$\beta\alpha\beta\beta$ .

There is also an *epiownik katalehktik tetrameter*, which has the first suzugy iambik, either hexasehmous or heptasehmous, the second Iownik or a second paiownik, and the third a trokhaïk either hexasehmous or heptasehmous, then a katakleid of a trokhay and the adiaforous syllable; as,

τ	ο	ι	ο	υ	τ	ο	ς	ε	ι	ς	Θ	η	β	α	ς	π	αι	ς	α	ρ	μ	α	τ	ε	σ	'	ο	χ	η	μ	ε	ν	ο	ς	.
:						:					:					:					:					:									

μ	ο	ι	ς	μ	ε	ν	Ε	ν	ν	η	λ	ε	π	τ	ο	ν	ε	χ	ο	ι	ς	'	ε	π	'	α	τ	ρ	α	κ	τ	ω	λ	ι	ν	ο	ν	.
:						:					:					:					:				:													

Its canon is this;

$\alpha\beta\alpha\beta$ ,	$\beta\beta\alpha\alpha$ ,	$\beta\alpha\beta\alpha$ ,	$\beta\alpha\beta$ ,
$\beta\beta\alpha\beta$ ,	$\alpha\beta\alpha\alpha$ ,	$\beta\alpha\beta\beta$ ,	$\beta\alpha\alpha$ .

Then we have an *epiownik ap' elassonos*, an *akatalehkt trimeter*, by *Alkman*; which has the first suzugy iambik, hexasehmous or heptasehmous, and the two following pure hexasehmous Iowniks; such as,

∪ - ∪ - | ∪ ∪ - - | ∪ ∪ - ∪  
 περισσον· αι γαρ Απολλων ο Λυκειος·  
 : | : | : |

- - ∪ - | ∪ ∪ - - | ∪ ∪ - -  
 Ινω σαλασσομεδοισ'¹ αν απο μασδων.  
 : | : | : |

Its canon is this ;

αβαβ,      ααββ,      ααββ,  
 ββαβ,      ααββ,      ααβα.

Such is the metre when the Iownik portion is pure ; but when it is *anaklowmen* and the iambik suzugy, hexasehmous or heptasehmous is prefixed, it becomes such as this ; as in *Sappho*,

∪ - ∪ - | ∪ ∪ - ∪ | - ∪ - -  
 εχει μεν Ανδρομεδα καλαν αμοιβαν·  
 : | : | : |  
 - - ∪ - | ∪ ∪ - ∪ | - ∪ - -  
 Σαπφοι, τι ταν πολυολβον Αφροδιταν.  
 : | : | : |

And this is its canon ;

αβαβ,      ααβα,      βαβα,  
 ββαβ,      ααβα,      βαββ².

¹ θαλασσομέδουσα ἢν ἀπὸ μαζῶν.

² Among many other antipathous mixtures not produced by our author, *Gaisford* notices as common, that formed by uniting one iambik with one trokhaïk suzugy: as,

Ἀναξιφόρμιγγες ὕμνοι.

Epikhoriambik forms, combining daktules with trokhays, are also numerous: as,

Ἔστιν ἀνθρώποις ἀνέμων ὅτε πλείστα  
 Χρῆσις, ἔστιν δ' οὐρανίων ὑδάτων,  
 Οὐβρίων παίδων νεφέλας.

## CHAPTER XV.

## OF ASUNARTEHTA, OR COMPOUND METRES.

ASUNARTEHTA occur, whenever two *kōwla*<sup>1</sup> such as are unable to *hang together*<sup>2</sup>, or form a union, are nevertheless taken for a single line. The first who made use of these was Arkhilokhos. For somewhere he has composed one out of an *anapaistik hepthehmimer* and the trokhaïk *hehmion*, which is called *ithufallik*;

◡ — ◡◡ — | ◡◡ — ◡ — ◡ — ◡ | — ◡  
 Ερασμονιδη Χαριλαε, — χρημα τοι γελοιον  
 : | : | : | : |

But this metre those who came after him have not written in the same manner as he did. For he, throughout, has employed the *tomeh*<sup>3</sup> at the hefthehmimer, and in the anapaistik kowlon has admitted two spondees; as,

— — — — | ◡◡ — ◡ — ◡ — ◡ | — —  
 αστων δ' οἱ μιν κατοπισθεν — ησαν\* οἱ δε πολλοι.  
 : | : | : | : |

<sup>1</sup> Κῶλα, certain portions of a line, as will hereafter be explained.

<sup>2</sup> Not admitting measurement as one line, either because the two κῶλα belong to different kinds of measure, as in the first example here given; or because, though they be of the same kind of measure, there is a gap in its continuity through the want of one or more syllables, as in the elegeiak.

<sup>3</sup> The τομή, *cæsura*, or *section*, is the occurrence of a grammatic pause or stop, more or less considerable, in the course of a line, by which it is notably divided into two parts. It is commonly most agreeable, when it falls in the middle of a foot.



But those who came after him have placed the *tomeh* indifferently, as for instance, *Kratinos*;

- - - - -  
 χαῖρ' ὦ μεγ' ἀχρειογέλως—ὁμίλει ταις ἐπιβδαῖς<sup>1</sup>,  
 : : : : :  
 - - - - -  
 τῆς ἡμετέρας σοφίας—κριτῆς ἀριστε πάντων,  
 : : : : :  
 - - - - -  
 εὐδαιμόν' ἐτίκτε σε μὴ—τῆρ κριῶν ψοφησίς.  
 : : : : :

For here the third line is *cut* similarly to those of *Arkhilokhos*, but the two preceding lines a syllable before. And then the spondees in the middle those who came after *Arkhilokhos* rejected, not regarding the measure as an anapaistik, but as a *prosodiak*, which consists of an Iownik and a khoriambik suzugy, the Iownik also allowing the first syllable to be short. But it may also be divided into three anapaists, supposing it to begin with a spondee, such as that of *Sappho*,

Αὐτὰ δὲ σὺ Καλλιόπα·

this is the very same form with the *prosodiak*, consisting of an Iownik and a khoriambik.

If therefore one should so divide the anapaistik, one will find that it agrees with the *prosodiak*. For if it have a spondee as the first foot, and those which follow, anapaists; then, by adding to the spondee the two short syllables of the second anapaist<sup>2</sup>, one will make an Iownik *apo meizonos*; to which will succeed a khoriamb. And further, should the anapaistik begin with an ana-

<sup>1</sup> Ἐπιβδ., the days succeeding festivals. Ἐπιβδαί· αἱ μετέορτοι ἡμέραι. Hesych. and Suidas. Ἰκ. ψοφ. the applause of the benches.

<sup>2</sup> That which is in the second anapaistik place.

paist, or with a daktule, it may still be taken as an Iownik resolved; and the next will be a khoriamb. And hence they begin with an iambos also, in the anapaistik portion, as *Arkhiokhos* in

Ερασμονίδη Χαρίλαε\*

inasmuch as the second paiown also may be taken for the Iownik *apo meizonos*, so that the anapaistik may not in this be unlike the prosodiak. And for this reason, that the anapaistik may not disagree with the prosodiak, which consists (as we said) of an Iownik and a khoriambik, they reject the spondees in the middle. Though indeed, by a little straining, even if there should be two spondees in succession, as in *Arkhiokhos*,

ΑΣΤΩΝ Δ' ΟΙ ΜΕΝ ΚΑΤΟΠΙΣΘΕΝ,

one might make a moloss out of the first spondee, and a syllable of the second; and taking this for the Iownik *apo meizonos*, make the next foot a khoriamb: unless, indeed, such sunairesis of the Iownik, that is, the moloss, be unallowable in the prosodiak.

One might imagine, perhaps, that there was a third difference between *Arkhiokhos* and those who came after him, in that he appears to employ an anapaist in the first place,

Ερέω πολὺ φίλταθ' ἐταίρων· τέρψεται δ' αὐτῶν·  
Φιλέειν στυγρόν περ εὐόντα, μηδὲ διαλέγεσθαι:

which they have not employed. It would seem, however, that he has not himself employed it; for in both of these cases, it may by sunekfownehsis be converted into an iambos. The semblance of an anapaist has in both of them arisen from an *Iownik* diairesis: so that there are only the two aforesaid differences between



the moderns and the *iambopoious Arkhilokhos*. But when *Kratinos* says, in the *Arkhilokhoi*,

Ερασμονίδη Βάθιππε, τῶν αωρολείων,

he disowns this measure<sup>1</sup>, for he no longer imitates the *Erasmonidehs* of *Arkhilokhos*.

This, then, is one of the *asunartehta* of *Arkhilokhos*. Another is that which consists of a daktulik tetrapody, and the same ithufallik, such as is the following ;

— ∪ ∪ | — | — ∪ ∪ | — ∪ ∪ | — ∪ — ∪ | — —  
 ουκεθ ὁμῶς θαλλεις ἀπαλον χροα—καρφεται γαρ ἡδη.  
 : | : | : | : |

And the last foot of the tetrapody, from having the adiaforous syllable<sup>2</sup> at the end, becomes also a Krehtik ; such as this,

— — | — ∪ ∪ | — | — ∪ — — ∪ — ∪ | — —  
 και βησσας ορεων δυσπαιπαλους,—όιος ην εφ ηβης.  
 : | : | : | : |

In more recent writers this measure is frequent, as also in *Kallimakhos*,

— ∪ ∪ | — | — ∪ ∪ | — ∪ ∪ — ∪ — ∪ | — —  
 τον με παλαιστριταν ομοσας θεον—ἐπτακis φιλησειν.  
 : | : | : | : |

But in the *Serifians* of *Kratinos* the daktulik which precedes the ithufallik is no longer akatalehtk, but katalehtik on a disyllable ;

<sup>1</sup> By introducing an iambos for the third foot.

<sup>2</sup> When, as in this case, there is an adiaforous syllable in the middle of the line, the metre may fairly be regarded as consisting of two lines, and might better perhaps so be written. Probably, too, the rythm, even of the daktulik portion, was made, as our notation indicates, κατὰ διποδίαν: but whether common or triple time prevailed in such compound lines as these of *Arkhilokhos*, appears difficult to determine. My own judgment, however, inclines to the former.



- ∪ ∪ | - - | - ∪ ∪ | - - - ∪ - ∪ | - ∪  
 χαιρετε παντες θεοι, πολυβωτον, — ποντιαν Σεριφον.  
 : | : | : | : |

There is also a third *asunartehton* in *Arkhillokhos*, consisting of a *daktulik penthehmimer* and an *akataleht iambik dimeter*;

- ∪ ∪ ∪ | - ∪ ∪ | - - - ∪ - | ∪ - ∪ ∪  
 αλλα μ' ο λυσιμελης, — ω 'ταιρε, δαμναται ποθος.  
 : | : | : | : |

A wellknown *episuntheton* is also the *dipenthehmimer* called the *enkowmiologik*, which consists of a *daktulik penthehmimer* and a similar measure of *iambik*, which *Alkaios* has used in the song beginning,

- ∪ ∪ | - ∪ ∪ | - - - ∪ - | -  
 η ρ' ετι Δινομενει — τω Τυρράκη<sup>1</sup>  
 : | : | : | : |  
 - ∪ ∪ | - ∪ ∪ | - - - ∪ - | -  
 τ' αρμενα λαμπρα κεατ' — εν μυρσινη<sup>1</sup>  
 : | : | : | : |

and *Anakreown* has used in several songs;

- ∪ ∪ | - ∪ ∪ | - ∪ ∪ - ∪ - | -  
 ορσολοπος μεν Αρης — φιλεει μεναιχμαν.  
 : | : | : | : |

Then the reverse of this is called *iambelegos*; but this in continuity we do not know that any one has employed, but only dispersedly;

- - ∪ - | - - - ∪ ∪ | - ∪ ∪ | -  
 πρωτον μεν ευβου — λον Θεμιν ουρανιαν.  
 : | : | : | : |  
 - - ∪ - | - - ∪ ∪ | - ∪ ∪ | -  
 κεινων λυθεντων — σαις ὑπο χερσιν, αναξ.  
 : | : | : | : |

<sup>1</sup> Τυρρακ. an epithet of unknown reference. Τὰ ἀρμενα *utensils, furniture, &c.* Κεῖνται ἐν μυρσιναίῳ in some receptacle made of myrtle, How can the penultima in κέαται be lengthened? Perhaps we might read κέοιτ'.

From these there arises a *tripenthehmimer*, which is called *Platownik*, in which there are on either side daktulik penthehmimers, and in the midst an iambik. It is used by *Platoun* in the *Xantriai*,

— ∪ ∪ | — ∪ ∪ | — — — — ∪ — | — — — — ∪ ∪ | — ∪ ∪ | —  
 χαιρε παλαιογονων—ανδρων | θεατων—ξυλλογε παντοσοφων.  
 : | : | : | : |

The reverse of this is that called *Pindarik*;

— — — — ∪ — | — — — — ∪ ∪ | — ∪ ∪ | — — — — ∪ — | —  
 ὅς και τυπεις άγ—νω πελεκει | τεκετο—ξανθαν Αθαναν.  
 : | : | : | : |

∪ — ∪ — | ∪ — — — — ∪ ∪ | — ∪ ∪ | — — — — ∪ — | —  
 σοφοι δε και το, — μηδεν αγαν<sup>1</sup>, | επος, αι—νησαν περισσως.  
 : | : | : | : |

Then of the daktulik penthehmimer twice taken is formed the *elegian*. Its second portion, however, continues always heptasyllabous, consisting of two daktules and a syllable: but the former portion has its two feet convertible, so as to be made either daktules or spondees; or the first a daktule, and the second a spondee; or, on the contrary, the first a spondee, and the second a daktule. Whence it happens that the second portion, continually repeated, makes *elegy*; but the former does so no longer than it consists of two daktules: as in,

— ∪ ∪ | — — | — — — — ∪ ∪ | — ∪ ∪ | —  
 νηιδες<sup>2</sup> οι Μουσης—ουκ εγενοντο φιλοι,  
 : | : | : | : | : |

the second portion, if doubled, makes elegy; the former, not. Sometimes, therefore, it is of fourteen syllables, sometimes of thirteen, at others of twelve.

<sup>1</sup> Μηδέν άγαν· ne quid nimis.

<sup>2</sup> Νηϊδ. ignorant, illiterate.

Now when this measure is of fourteen syllables, it has only one scheme;

— ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ ∪ | —  
 παῖσατε, τῶν δ' ἐτεῶν—ἡ δέκας οὐκ ὀλέγη.  
 | : | : | : | : |

So likewise there is one when it is of twelve syllables;

— | — — | — — ∪ ∪ | — ∪ ∪ |  
 τυκτεσθαι βρονταν—δ' οὐκ ἐμον, ἀλλὰ Δίος.  
 | : | : | : | : |

But of that which has thirteen syllables there are two schemes: for sometimes the first foot is a daktyle;

— ∪ ∪ | — — | — — ∪ ∪ | — ∪ ∪ | —  
 νηῖδες οἱ Μουσησ—οὐκ ἐγενοντο φίλοι.  
 | : | : | : | : |

and sometimes the second;

— — | — ∪ ∪ | — ∪ ∪ | — ∪ ∪ | —  
 ῥέζειν, καὶ στεφῶν—εὐαδὲ τῷ Παριῷ.  
 | : | : | : | : |

The elegiac must by all means be cut between the penthemimers: otherwise it will be slovenly, such as that of *Kallimakhos*;

— ∪ ∪ | — ∪ ∪ | — — ∪ ∪ | — ∪ ∪ | —  
 ἱέρα, νῦν δὲ Δίος—κουριδῶ γενεῇ.  
 | : | : | : | : |

Another *asunartekton*, involving also the first antipathy, consists of an akataleht iambik dimeter, and the trokhaïk heftthemimer called *Euripideian*; such as that in the *Iobakkhoi* ascribed to *Arkhilokhos*;

— — ∪ — | ∪ — — ∪ — | — — ∪ — | — ∪ —  
 Δημητρος ἄγνης καὶ κορης—τὴν πανηγυρὶν σεβων.  
 : : | : : | : : | : : |

Another, which is less than this by the last syllable, is that called the *Euripideian of fourteen syllables* (*tessareshkaidekasullabon*), such as that in *Euripidehs* himself;

— ∪ — — | ∪ — — ∪ — | — ∪ — — | — ∪ — —  
 εἶπος ἦνιχ' ἵπποτας—ἐξέλαμψεν ἀστὴρ.  
 : : | : : | : : | : : |



and in *Kallimakhos*;

υ — υ — | — — υ — | — υ — υ | — —  
 ενεστ' Απολλων τῷ χορῷ, — της λυρῆς ακουω\*  
 : : | : : | : : | : : |  
 — — υ — | — — υ — | — υ — — υ — | — —  
 και των Ερωτων ησθομην, — εστι κ' Αφροδιτα.  
 : : | : : | : : | : : |

There is another *asunartehton*, turning likewise on the first antipathy, and consisting of an *akatalehkt trokhaïk dimeter*, and an *iambik hefthehmimer*, but which by changing the place of the *tomèh*, becomes *trokhaïk prokatalehktik*<sup>1</sup>:

— υ — υ | — υ — — | υ — υ — | υ — υ —  
 εστι μοι καλα παῖς — χρυσεοισιν ανθεμοισιν  
 : : | : : | : : | : : |  
 — υ — υ | — υ — — | — υ — υ — | υ — —  
 εμφερη εχουσα μορφαν — Κλεις μοι αγαπατα  
 : : | : : | : : | : : |  
 — υ — υ υ | — υ — υ | — υ — | υ — —  
 αντι τας εγω ουδε Λυδιαν — πασαν ουδ' ερανναν.  
 : : | : : | : : | : : |

Now as to the second of these lines, it is plain from the *tomèh*, that it consists, as aforesaid, of the *akatalehkt trokhaïk dimeter*, and the *iambik hefthehmimer*: but the first, from having the *tomèh* a syllable before, has become *prokatalehktik*, consisting of the *trokhaïk hefthehmimer*,

Εστι μοι καλὰ παῖς,

and the *akatalehkt dimeter*,

χρυσέοισιν ανθέμοισιν\*

and the third of the *hyperkatalehkt*,

Αντὶ τᾶς εγὼ οὐδὲ Λυδίαν,

and the *brakhukatalehkt*,

πᾶσαν, οὐδ' εραννάιν.

<sup>1</sup> *Katalehktik* in its former *kowlon*.

Moreover, *Anakreown* has annexed the ithufallik, not to the iambik (as formerly described), but to the khoriambik mixed with iambik suzugies;

— ∪ ∪ — | ∪ — ∪ — — ∪ — ∪ | — —  
 τον λυροποιον ηρομην—Στραττιν ει κομησει  
 : | : | : | : | : |

Greater than this by the final syllable, is that called *Kratineian*. For it consists of a mixed khoriambik, whose second suzugy is iambik, and a trokhaïk hefttheh-mimer;

— ∪ ∪ — | ∪ — ∪ — | — ∪ — — | — ∪ —  
 Ευιε, κισσοχαιτ' αναξ,—χαιρ', εφασκ' Εκφαντιδης<sup>1</sup>.  
 : | : | : | : | : |

— ∪ ∪ — | ∪ — ∪ — — ∪ — ∪ | — ∪ —  
 παντα φορητα, παντα πολ—μητα τωδε τω χορω.  
 : | : | : | : | : |

— ∪ ∪ — | ∪ — ∪ — | — ∪ ∪ — ∪ ∪  
 πλην Ξενιον νομοισι, και—Σχοινιωνος, ω Χαρον.  
 : | : | : | : | : |

The pure *Kratineian*, then, is such as this. But the comic writers have made it *poluskhehmatist*. For the spondees which occur in the iambiks and trokhaïks, they admit out of due order, in the middle suzugies, both the trokhaïk and iambik. And *Eupolis*, in the *As-strateutoi*, has composed this form in a manner exceedingly disorderly: for somewhere he writes thus,

— ∪ ∪ — | — — — | — — — ∪ | — ∪ ∪  
 ανδρες εταυροι, δευρ' ηδη,—την γνωμην προσισχετε,  
 : | : | : | : | : |

— ∪ ∪ — | — — ∪ — | — — — ∪ | — ∪ —  
 ει δυνατον, και μη τι μει—ζον πραττουσα τυγχανει.  
 : | : | : | : | : |

<sup>1</sup> Εκφαντ. an ancient comic poet.

And elsewhere thus,

— υ υ — υ — υ — — υ υ — υ — υ  
 και ξυνεγινομην αει—τοις αγαθοις φαγροισιν<sup>1</sup>.  
 : | : | : | : |

so that the whole becomes a mixed khoriambik like this *Anakreonteian*,

— υ υ — υ — υ — — υ υ — υ — —  
 Σιμαλον ειδον εν χορω—πηκτιδ' εχοντα καλην.  
 : | : | : | : |

And in some places he has used other very irregular forms.

And *Ferekratehs*, having put together the *dikatalehkton*<sup>2</sup>, consisting of katalehtik antispastik dimeters, calls it a σύμπτυκτος ανάπαιστος<sup>3</sup>, in the *Koriannow*;

— — — υ υ — — — — υ υ — —  
 ανδρες προσχετε τον νουν—εξευρηματι καινω,  
 : | : | : | : |  
 — — — υ υ — —  
 συμπτυκτοις αναπαιστοις.  
 : | : |

And *Kallimakhos* composed the *dikatalehkton* consisting of iambik hefthehmimers,

— — υ — υ — — — — υ — υ — —  
 Δημητρι τη πυλαιη,—τη<sup>4</sup> τουτον ουκ Πελασγων,  
 : | : | : | : |

<sup>1</sup> Φαγ. a sort of fish, esteemed a delicacy.

<sup>2</sup> *Dikatal.* a compound line, consisting of two katalehtik portions.

<sup>3</sup> Συμπτύκτ. αναπ. Here the scholiast remarks, Ουχ ὅτι ἐξ αναπαίστου σύγκειται, ἀλλ' εἴοικεν ἐν παραβάσει αὐτῷ κεχρηθῆναι ὁ Φερεκράτης, μετὰ τὸ κομμάτιον, ἐν τῷ καλουμένῳ ἀναπαίστῳ καὶ εἰ μὴ ἀναπαιστικὸν εἶη τὸ μέτρον.

<sup>4</sup> Τῇ for ᾗ: οὐκ for ὁ ἐκ. This line is to be connected with that which follows.



which he prefixed to the *episuntheton* consisting of a daktulik tetrapody and an ithufallik, such as this

Ακρίσιος τὸν νηὸν εδείματο,—ταῦθ' ὁ Ναυκρατίτης.

Then *Sappho* has made that which consists of two ithufalliks ;

— ∪ — ∪ | — — — ∪ — ∪ | — —  
 δευρο δευτε Μοισαι—χρυσεον λιπασαι.  
 : | : | : | : |

And the same poetess has made one out of khoriambik hefthehmimers with an iambik katakleid ;

— ∪ — | ∪ — — — ∪ ∪ — | ∪ —  
 ολβιε γαμβρε, σοι μεν—δη γαμος, ὡς αραο,  
 : | : | : | : |  
 — ∪ ∪ — | ∪ — ∪ — ∪ ∪ — | ∪ —  
 εκτετελεστ', εχεις δε—παρθενον, ὡς αραο.  
 : | : | : | : |

And in some cases the foot (the katakleid) forms one word with what follows ;

— ∪ ∪ — | ∪ — — — ∪ ∪ — | ∪ — —  
 μηλοχροος δ' εφ' ἡμερ—τω κεχυνται προσωπω.  
 : | : | : | : |

So much concerning the *asunartehta*.

## CHAPTER XVI.

OF THE POLUSKHEHMATISTA, OR IRREGULAR  
METRES.

WE call *poluskhehmatista*<sup>1</sup> all such metres as admit a plurality of forms in a manner not determined by any certain rule, but variously, according to the choice of the poets who used them. Of these the most notable are the following.

There is the *Priapeian*, introducing in the second place not only an iambik, but a khoriambik, suzugy; and sometimes they terminate the antispast which is at the beginning of the whole measure with a spondee; and that whether it begin, according to its privilege, with an iambos or a trokhay or a spondee: such as in *Euforiown* in the *Khersonehsiowtehs*;

— υ — υ — υ υ — | — υ — υ υ — —  
 ου βεβηλος, ω τελεται, του νεου Διονυσου,  
 : | : | : | : |  
 — — — — | — υ υ — | — υ — υ υ — —  
 καγω δ' εξ ευεργεσιης ωργιασμενος ηκω,  
 : | : | : | : |  
 υ — — — — | — υ υ — | υ — — υ υ — υ  
 οδευων Πηλουσιακον κνεφαιος παρα τελμα.  
 : | : | : | : |

<sup>1</sup> The *antipathous mixtures* were *simple lines*, but such as brought together what were deemed incongruous feet. The *asunartehta* were *compound lines*, consisting of two or more dissimilar or disjointed portions. These *poluskhehmatista* are merely *irregular*, or *licentious*, *varieties* of metres belonging properly to one or other of the former classes.

In the *Glukowneians* likewise, similar forms are admitted; as in these of *Korinna*<sup>1</sup>,

∪ ∪ ∪ - ∪ | - ∪ ∪ -  
 Καλα γερoια<sup>2</sup> εισομενα.  
 ∪ ∪ ∪ - ∪ | - ∪ ∪ -  
 Ταναγριδεσσι<sup>3</sup> λευκοπεπλοις.  
 ∪ ∪ ∪ - ∪ | - ∪ ∪ ∪  
 Μεγα δ' εμη γεγαθε πολις.  
 ∪ ∪ ∪ - ∪ | - ∪ ∪ -  
 Λιγουροκωτιλης<sup>4</sup> ενοπης.  
 ∪ ∪ ∪ - ∪ | - ∪ ∪ -

And this likewise;

- - - - | - ∪ ∪ -  
 Και πεντηκονθ' ονψιβιας.  
 ∪ ∪ ∪ - ∪ | - ∪ ∪ -

And indeed this poetess employs a still greater variety of schemes<sup>5</sup>;

Δούρατος ὥστ' εφ' ἵππῳ.  
 Κατὰ μὲν βριμούμενοι.  
 Πόλιν δ' ἐπράθομεν.  
 Προφανῆς Γλούκου δέ τις ἄδων.  
 Πελέκεσσι δονεῖται.

<sup>1</sup> The probable incorrectness of some of these lines from *Korinna*, has deterred me from attempting to indicate their rythm: the skholiast however undertakes them all as they stand.

<sup>2</sup> Γέροια or γέρεια, for γέρατα.

<sup>3</sup> Ταναγρ. from Τανάγρα a town of *Boiowtia*, of which *Korinna* was a native.

<sup>4</sup> Λιγουρ. for λιγουροκωτίλης. Βοιωτική ἡ τοῦ ο προσθήκη, καὶ βραχεῖα μὲν ἡ ον. Schol. So presently ονψιβίας for ὑψιβίας, and Γλούκου for Γλυκοῦ.

<sup>5</sup> *Gaisford* illustrates this place by referring to examples in the tragic choruses of *Glukowneians* consisting of almost every possible conversion of the antispast, (even into the dispondeios) followed by a khoriamb.



They would seem, too, to have composed as a *poluskehmatiston* the comic measure called *epiownik*. And in this point especially it shows much irregularity, in that it admits spondees in the even places of the iambik *suzugies*; as in *Eupolis* in his *Khrusoûn Genos*;

— — — — | — — | — — — — | — — — —  
Ω καλλιστη πολυ πασων ὄσας Κλεων εφορα,  
: | : | : | :

— — — — | — — — — | — — — — | — — — —  
Ως ευδαιμων προτερον τ' ησθα, νυν δε μαλλον εση<sup>1</sup>.  
: | : | : | :

The *Eupolideian*, also, which is called *epikhoriam-bik*, is *poluskhehmatist*, in which they make the *trokhaïk* *suzugies* admit a spondee contrary to order; and sometimes they make a pure *antispast*; as,

— — — — | — — — — | — — — — | — — — —  
Ευφρανas ἡμαs αποπεμπ' ουκαδ' αλλον αλλοσε.  
: | : | : | :

— — — — | — — — — | — — — — | — — — —  
Ο σωφρων τε χῶ καταπυγων αριστ' ηκουσατην.  
: | : | : | :

Moreover, the *asunarteht Kratineian*, consisting of a *khoriambik* and *trokhaïk*, is *poluskhehmatist*. This will be sufficiently shewn by the whole of the *parabasis* in the *Astrateutoi* of *Eupolis*, that I may not tediously multiply examples.

So much then concerning *Metres*: we next must speak of a *Poem*.

<sup>1</sup> Εση; *Gaisf.* ἐσει. This *epiownik* form, as well as the *epikhoriam-bik* which follows, have not previously been produced. But for the comic licence, it seems that the third syllables *αιs* and *δαι* should have been short, as in iambik *suzugies*.

## PART THE SECOND.

### OF A POEM.

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## CHAPTER I.

### OF LINES AND SYSTEMS.

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A *LINE* (or, *stikh*<sup>1</sup>) is a certain quantity of metre, which is neither less than three *suzugies*, nor more than four<sup>2</sup>. That which is less than three *suzugies*, if the

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*N.B.* The division into chapters adopted in the ensuing portion of the work, together with their titles, are to be attributed to the present editor. The three first chapters in *Gaisford's* arrangement are here omitted, as being only a useless and obscure epitome of what is to follow, probably written by some other hand, but certainly no original portion of the present work. *Gaisford* himself has included them in brackets, and speaks of them thus: *Totum hoc caput cum duobus sequentibus, a mala epitomatoris sive interpolatoris manu profectum arbitror. Nihil enim continent quod non longe melius atque dilucidius in reliquis exponatur. Quare si vel unius probæ notæ codicis auctoritate instructus essem, e textu prorsus eliminassem.*

<sup>1</sup> There can be little doubt, that a *stikhos*, properly and originally, signified so much of metre as was written in one line.

<sup>2</sup> Observe that he says four *suzugies*, not *feet*: a *daktulik* line, therefore, of six feet was not *hypermetrous* nor a *paionnik* of five; but a line of more than four *khoriamb*s, such as some that we have seen, was so. *Aristidehs* informs us that when a measure exceeded *four* *suzugies*, or *twenty-four times*, it was divided into two, and considered as σύνθετον or compound. Our author has allowed a *paionnik* line *thirty times*.



suzugies be complete, is *akatalehkt*, and is called a *kowlon*; but if any thing be wanting, a *komma*.

A *system* is a combination of metres, either of two or more; either of like or unlike: of unlike, as the elegies; for in these there is a union of an hexameter with a pentameter; and there are the epodes. That which is of like metres, as the second book of *Sappow*, we will explain as we proceed.

Now these being the two primary kinds<sup>1</sup>, by their mixture are formed those which are denominated the *mikta genika* and the *koina sustehmatika*.

The *mikta genika* are such as the tragedies and the old comedies: for a part of these is written *kata stikhon*<sup>2</sup>, and a part *kata sustehma*.

But the *koina sustehmatika*<sup>3</sup> are such, that both he who should say that they are written *kata stikhon*, would speak correctly, and likewise he who should say that they are written *kata sustehma*; as the second and third of *Sappow*. For because, in the ancient copies, we see in each song a distinction of couplets, and likewise never find any odd number of lines, we deem them to be written *by system*. And again, from the lines in the couplet being similar to each other, and its being possible that it was by some chance that the poetess made all her songs of an even number of lines, one might say that they were written *by line*.

<sup>1</sup> That is, those *by line* and those *by system*.

<sup>2</sup> *Kata stikhon*, in a succession of an uncertain number of similar lines: *kata sustehma*, in couplets, or stanzas, or some sort of determinate arrangement of lines.

<sup>3</sup> Συστηματικά γὰρ ἂν εἴη κοινωνοῦντα τοῖς κατὰ στίχον. *Schol.*



Having, then, shown what is a *line*, and what a *komma*, and what a *kowlon*, and what a *system*, and yet for our own part neglecting such nice distinctions, we say that such also as follow, although (strictly speaking) written *kata komma*, are nevertheless written *kata stikhon*.

Ἡ παῖς ἡ κατάκλειστος,  
 Τὴν οἱ φασὶ τεκόντες  
 Εὐναίους οαρισμούς  
 Εχθεὶν ἴσον ολέθρῳ<sup>1</sup>.

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<sup>1</sup> Lines of Kallimakhos.

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## CHAPTER II.

## OF THE DIFFERENT SORTS OF POEMS.

Now of those poems that are written *kata stikhon*, some are *mikta* (*mixt*), and some not. The *mikta* are such as the comedies of *Menandros*: for in the same poem, tetrameters are found in one part, and trimeters in another. But the *amikta* (*unmixt*) are such as the *Rhapsodies of Homer*.

Then of those that are written *kata sustehma*, some are *kata skhesin*, some *apolelumena*, some *metrika atakta*, some *ex homoiown*, some *mikta sustehmatika*, and some *koina sustehmatika*; concerning all which we shall speak.

Those that are *kata skhesin*<sup>1</sup> are such as the poet writes in subservience to *antapodosis* and *anakuklehsis*.

The *apolelumena* are such as are written at random, and without prescribed metre: such as the *Nomoi Kitharowdikoi* of *Timotheos*.

The *metrika atakta* are such as are, indeed, written in some measure, but have neither similarity to each other, nor *anakuklehsis*: such is this epigram of *Simonnidehs*;

Ισθμια δῖς, Νεμέα δῖς, Ολυμπία εστεφανώθην,  
Οὐ πλάττει νικῶν σώματος, ἀλλὰ τέχνη,  
Ἀριστόδαμος Θράσιδος, Αλεῖος, πάλα.

Such also is the *Margitehs* of *Homer*; for the iambik is subjoined to an undetermined number of epiks.

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<sup>1</sup> Poems *kata skhesin* are those that are written in stanzas recurring in some regular manner.

The *ex homoioun* are such as are measured, indeed, by a certain foot, or *suzugy*, or *period*<sup>1</sup>, but without any prescribed number; since, if the number were determined, the poem would no longer be *ex homoioun*, but *kata skhesin*, as in the song of *Alkaios* which begins,

Εμὲ δειλὸν, ἐμὲ πασῶν κακοτάτων πεδέχουσιν.

For one who was not very expert, would say that this is *ex homoioun*, being measured by the *iownik suzugy ap' elassonos*: but we, inasmuch as we perceive that it is measured by *ten suzugies*, pronounce it to be written *kata skhesin*. Wherefore also we deem that the *monostrofik* songs which consist of *ten suzugies*, are composed after the same manner. There are moreover some of the *ex homoioun* made in this manner which are *paiowniks*, such as those of *Hermeias*;

Επτὰ μοι δὲς τριάκοντα βασιλεὺς σχεδόν,  
and what follows.

It remains for us to speak of the *mikta sustehmatika* and the *koina sustehmatika*. We say then, that the *mikta sustehmatika* are as if one should join in one the first ode of the first book of *Alkaios* and the second, both of which are systematic.

The *koina sustehmatika* are such as fall under two forms: a circumstance which occurs in this instance,

Εμὲ δειλὸν, ἐμὲ πασῶν κακοτάτων πεδέχουσιν.

for one unacquainted with the design of the poet would pronounce this song to be *ex homoioun*, but a skilful person would pronounce it to be *kata skhesin*, as explained above.

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<sup>1</sup> By a *period* is meant a portion of verse consisting of *three feet*.  
Περίοδος ἐστὶ ποδικὴ ἐν τρισὶ ποσὶ καταριθμησιν. Schol.



## CHAPTER III.

## OF THE SAME.

NOW of those that are KATA SKHESIN some are *monostrofika*, some *epowdika*, some *kata perikopehn an-omoiomereh*, some *antithetika*, some *mikta kata skhesin*, and some *koina kata skhesin*.

The *MONOSTROFIKA* are such as are measured by *one strofeh*<sup>1</sup>, as the poems of *Alkaïos*, and those of *Sapphō*, and likewise of *Anakreown*.

The *EPOWDIKA* are those in which to similar systems something dissimilar is added. Now it is evident that nothing of this kind can take place in any case where the number of systems is less than three; but nothing forbids it to be extended beyond this; for as we have an *epowdik triad*, so have we a *tetrad*, a *pentad*, and so on.

Now of the *epowdik kind*, some *sorts*, like the kind itself, are called *epowdika*, and some *proowdika*, and some *mesowdika*, and some *palinowdika*, and some *periowdika*.

The *epowdika*, then, are those in which to similar systems something dissimilar is *added*: in which manner are composed most of the works of *Pindar* and *Simownidehs*.

The *proowdika* are those in which the dissimilar part is *prefixed* to the similar parts.

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<sup>1</sup> That is, such as consist of a succession of similar stanzas.

The *mesowdika* are those in which the similar parts are the containing, and the dissimilar part is placed in the middle.

The *palinowdika*<sup>1</sup> are those in which the containing parts are similar to each other, but dissimilar to the contained: and the contained parts also similar to each other, but dissimilar to the containing.

The *periowdika* are those in which the contained parts are similar to each other, but the containing parts neither to each other, nor to the contained.

The *KATA PERIKOPEHN*<sup>2</sup> *ANOMOIOMEREH* are those instances in which the poet, after having set out any number of different systems, shall subjoin a *perikopeh* consisting of the same systems: so that in either, or every *perikopeh*, the systems shall be dissimilar to each other, but the *perikopai*, both or all, shall be similar to each other.

The *ANTITHETIKA* are those cases in which the poet shall write as many *kowla*, and as unlike, as he will: and then shall imitate the last of these in the first of the next system, the second from the end in the second, and so throughout by the same rule. This form is very rare in the ancient authors, but by *Simmias* the *Rhodian* there are some verses so composed in the poem inscribed *Owon*<sup>3</sup>.

<sup>1</sup> In the *παλινωδικὰ* and *περιωδικὰ*, the *περικοπή* must contain at least four parts: that is, a *strofeh* and *antistrofos*, contained, and two *epodes*, containing.

<sup>2</sup> The *περικοπή* is the set or circle of systems or stanzas, in which the form of the poem is developed, and which may, or may not, be repeated.

<sup>3</sup> *The Egg*: in which whimsical production, still extant, the lines at each end being short, and gradually lengthening to the middle, give an oval figure.



The *MIKTON KATA SKHESIN* is a poem in which there are some portions such as belong to what we have said to be different sorts of those that are *kata skhesin*, as for example, both *epowdik* and *mesowdik*.

The *KOINON KATA SKHESIN* is such a poem as falls under two systems, as the first song of *Anakreown* ;

Γουνουμαί σ', Ελαφηβόλε,  
Ξανθὴ παῖ Διός, αγρίων  
Δέσποιν', Αρτεμι, θηρῶν.

and what follows<sup>1</sup>. For agreeably to the present *ekdosis*, the strofeh is one of eight kowla, and the song is monostrofik. But the strofeh may be divided otherwise, into a triad and a pentad : so that the last kowlon of the system, whether consisting of three kowla or of five, shall be a *Ferekrateian*.

Now as to the *APOLELUMENA*, having already shewn what they are, we proceed to state that the sorts of these are the *astrofa*, the *anomoiostrofa*, and the *atmehta*.

The *ASTROFA* are of so very small a size as to give no idea of a whole strofeh whatever.

The *ANOMOIOSTROFA* are such as are divided indifferently at any part, either at a change of person, or at a reply of the chorus to the actor, or at an *efum-nion*, or at an epode, or at any other *epifownehma*. The division is either into two parts, or more. So if

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<sup>1</sup> Which the skholiast furnishes, thus:—

Ἴκου νῦν ἐπὶ Ληθαίου  
Δίησι· θρασυκαρδίων  
Ἀνδρῶν εγκαθόρα πόλιν,  
Χαίρουσ'· οὐ γὰρ ἀνημέρον  
Ποιμαίνεις πολήτας.



it be divided into two, the poem is called *heterostrofon*, and if into more, *alloiostrofon*.

The *ATMEHTA* are poems of such a size as to admit, indeed, of division, while at the same time there is no proof of the poet having actually divided them, neither *brakhukatalehxia*, nor any other of those things which mark the divisions of poems, such as an *efumnion* or *anafownehma*.

Moreover, of the *EX HOMOIOWN* some are *aperiorista*, and some are *kata periorismous anisous*.

The *APERIORISTA* are such as are measured by the same foot, or the same *suzugy* or period, but having no boundary between<sup>1</sup>, continue similar to the last.

Those that are *KATA PERIORISMOUS ANISOUS* are such as consist *ex homoiown*, and have *katalehxis* or *brakhukatalehxxy* between them, yet not so that this shall always be connected with equal portions: these are accustomed more especially to occur in the *parodoi* of the choruses. For there, after ten anapaistiks, for example, and a *katalehxis*, they immediately add some that are likewise anapaistik, yet not of the same number of *suzugies*.

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<sup>1</sup> That is, by *κατάληξις* or *βραχυκατάληξις*, or otherwise.

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## CHAPTER IV.

OF SOME OTHER THINGS IN POEMS.

THERE are also among poems some that are called *efumnious*, which have obtained this denomination, because the poets are accustomed to add to the strofeks a certain *EFUMNION*, such as are these,

Ιημε παιάν·

and

Ω διθύραμβε.

But when the *efumnion* is not placed after a strofeh, but after a line, and followed by another line, then the poem is called *mesumnious*, such as is that of *Sappho*,

Ύψι δὴ τὸ μέλαθρον,

Ύμέναιον,

Αέρρετε, τέκτονες ἄνδρες·

Ύμέναιον,

Γαμβρὸς ἐρχεται, ἴσος Ἀρηι.

Moreover there are in poems those portions which are called *eprowdoi*, in the masculine, which occur when to a great line something further is annexed; as,

Πάτερ Λυκάμβα, ποῖον εφράσω τόδε;

Τίς σὰς παρήειρε φρένας;

and again,

Εὐτε πρὸς ἀέθλα δῆμος ηθροΐζετο,

Εν δὲ Βατουσιάδης.

But when the order is reversed it is called *proowdos*, as in *Anakreown*,

Ἀρθεῖς δ' ἡὺτ' ἀπὸ Λευκάδος

Πέτρης ἐς πολὺν κῦμα κολυμβῶ μεθύων ἐρωτι.

And in like manner as these are found, so might there also be some *mesowdoi*, when the greater should contain, and the less be set between.

There are also some things which are called *EPIFTHEGMATIKA*, which differ in this from the *efumnia*, that the *efumnia* go to complete the sense, but the *epifthegmatika* are added to the strofeh over and above what the author is saying. Such is this of *Bakkhulidehs*;

Ἡ καλὸς Θεόκριτος, οὐ μῦνος ἀνθρώπων ἐρᾷς.

And again in the same *Bakkhulidehs*;

Σὺ δ' ἐν χιτῶνι μόνῳ παρὰ τὴν φίλην γυναῖκα φεύγεις.

Whenever, therefore, the *epifthegmatika* are short, this name alone belongs to them: but if they be of such extent as to fill out a strofeh, and the strofeh of the poet being placed first in order, that of the *epifthegmata* be subjoined to it, and then again the like be repeated in the same order; such a system will be *kata perikopehn anomoiomeres*.

There is also in comedies a certain part which is called the *PARABASIS*, which if it be written in full, has seven forms. It is called *parabasis*, because the *khoreutai* having entered the theatre, and standing with their faces toward each other, were accustomed to pass by each other, and to say certain things while they were looking off toward the theatre.

Now the forms of the parabasis are these<sup>1</sup>. The *kommation*, which was so named even by the ancient

<sup>1</sup> Gaisford cites a parallel passage from *Poludeukehs*. Τῆς μέντοι παραβάσεως τῆς κωμικῆς, ἐπτὰ ἂν εἴη μέρη· κομμάτιον, παράβασις,



poets; for *Eupolis* says, “Εἰωθὸς τὸ κομμάτιον τοῦτο”. The second form is that which, having the same name with the kind, is called *parabasis*. The third is that denominated, *makron*; of which we say that it certainly was rather long; yet it seemed longer than it really was, from being recited without drawing breath.

These parts belong to the *apolelumena*. The others are written *kata skhesin*; that is, the *melos*, and the *epirrhehema*, which for the most part consisted of sixteen lines, and the *antistrofon* to the *melos*, and that called *antepirrhehema*, which consisted of *kowla* equal to those of the *epirrhehema*.

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μακρὸν, στροφῇ, ἐπὶρρημα, ἀντίστροφος, ἀντεπὶρρημα. Ὡν τὸ μὲν κομμάτιον, καταβολή τις ἐστὶ βραχέος μέλους. Ἡ δὲ παράβασις, ὡς τὸ πολὺ μὲν, ἐν ἀναπαίστῳ μέτρῳ· εἰ δ' οὖν καὶ ἐν ἄλλῳ, ἀνάπαιστα τὸ ἐπὶκλιν ἔχει. Τὸ δὲ ονομάζομενον μακρὸν, ἐπὶ τῇ παραβάσει βραχὺ μελύδριόν ἐστιν, ἀπνευστὶ ἀδόμενον. Τῇ δὲ στροφῇ ἐν κώλοις προασθείσῃ τὸ ἐπὶρρημα ἐν τετραμέτροις ἐπάγεται. Καὶ τῆς ἀντιστροφῶν τῇ στροφῇ ἀντασθείσης, τὸ ἀντεπὶρρημα, τελευταῖον ὃν τῆς παραβάσεως, ἐστὶ τετράμετρα, οὐκ ἐλάττω τὸν ἀριθμὸν, τοῦ ἐπὶρρημάτος. p. 131.

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## CHAPTER V.

## OF THE SIGNS OR MARKS.

THE SIGNS which are in use among the poets, are employed differently by different authors, such I mean as the *paragraph*, and the *korownid*, and the *dipleh leaning outward*, and that *leaning inward*, and the *asterisk*, and if there be any thing else of the same kind.

Among the lyric writers, if the song be monostrofik, at each strofeh is placed the *paragraph*, then at the end of the poem, the *korownid*. But if the songs be written *kata perikopehn*, so that there is strofeh, and antistrofos and epode; the paragraph is placed at the end of the strofeh and antistrofos; and after the epode, the *korownid*: and so again the paragraph, which divides the similar parts from the dissimilar.

At the end, however, is placed the *asterisk*, an indication that the song is finished; since the *korownid* is placed after all the epodes. And more especially is it usual to insert the asterisk, if the succeeding poem be of another measure; which takes place principally in the monostrofik poems, as those of *Sappho*, and *Anakreown* and *Alkaios*. Indeed in those of *Alkaios* particularly, according to the *Aristofaneian* edition, (*ekdosis*), the asterisk was put only at a change of measure: but according to the present, that is, the *Aristarkheian*<sup>1</sup>, it is put also when there is a transition to a fresh poem.

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<sup>1</sup> This notice of successive editions of an author by eminent *grammatikoi*, is highly interesting.



As to the *dipleh looking outward*, it is frequent with the comedians and tragedians, but with the lyric writers rare. It is found, however, in *Alkman*: for he wrote poems of fourteen strofehs, half of which he made an *heptastrofon* of one metre, and half of another. And accordingly it is placed after the seven former strofehs: and the *dipleh* signifies, that the poem is written with such a transition.

These aforesaid signs, except the asterisk, we use also in the dramas, as well as some others, of which we shall speak. The *korownid*, then, we employ in three ways: either when the actors having spoken something and retired, the chorus is left; or the reverse: or when it is thought proper that a shift from place to place should be made in the scene. The *paragraph* we use either at a change of person, both in the iambik and chorik parts, or between the strofeh and the antistrofos. If, however, the strofeh happen to consist of successive persons, the paragraph is not sufficient to show that the strofeh is completed, when another strofeh succeeds, since it is equally placed after every line. But in this case the *dipleh looking inward* is also put; that is, if an antistrofos follow: for if there be only a succession of strofehs, *that which looks outward* is employed.

And whereas there are seven parts of the *parabasis*, at each of the three *apolelumena* is placed the paragraph, namely, at the *kommation*, the *parabasis*, and the *makron*; as it also is at the *melos* and the *epirrhehema*, if there be no *antapodosis*<sup>1</sup>. But if the revolving parts be present, that is, the *antistrofos of the melos* and the *antepirrhehema*, then at the *epirrhehema* is placed the

---

<sup>1</sup> That is, if there be no antistrofos and antepirrhehema.



*dipleh looking inward*, in order to indicate that there are to be returns; and at the *antepirrhehema* the *dipleh looking outward*.

Moreover, the dramatists are accustomed between some iambiks, to write any number of strofehs in another measure; then again, having completed the subject in iambiks, to repeat the strofehs after an interval. At each strofeh, then, is placed a *paragraph*; and in the former strofehs, at the last line are put two *diplai*, one at the beginning *looking outward*, and the other at the end *looking inward*. For we show by that which *looks inwards*, that there is to be a repetition. And in those again which form the repetition, at each strofeh we put a paragraph, and at the last line, two *diplai*, one at the beginning, the other at the end, both *looking outward*: for in this way we indicate that such parts are a repetition.

THE END.

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# CATALOGUE OF METRES

WITH

## EXAMPLES IN ENGLISH,

OBSERVING THE CLASSICAL RULES OF QUANTITY<sup>1</sup>.

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### IAMBIKS.

- P. 144. 1. *Dimeter Akatalehkt.*

Feels not the wants that pinch the poor.

145. 2. *Trimeter Akatalehkt*<sup>2</sup>.

Ye drive me from you, yet will I return again,  
And seek a vengeance worthy of my injuries.

*Or, thus,*

O sons of Albion, spurn the sordid lust of wealth,  
The spirit accursed which defiles your beauteous isle.  
Why rules abashless through the land, from sire to son,  
One universal passion, eagerness to have?

3. *Tetrameter Akatalehkt.*

And fiercely then the angry waters rag'd the seaworn bark around.

*Or, thus,*

For this shall all who thee adore—ere yet the day of grace be o'er.

4. *Dimeter Katalehktik.*

Yet God the same abiding.

5. *Trimeter Katalehktik.*

One lovely star was twinkling in the gloaming.

---

<sup>1</sup> Not with absolute strictness, but as nearly as has been found practicable.

<sup>2</sup> Our common English epik and dramatik verse is a *trimeter brakhukatalehkt*. The Greek trimeter above is our Alexandrine, but with a different tomèh.



P. 146. 6. *Tetrameter Katalehktik.*

Oh, that to me were giv'n a maid,—so beauteous and so tender.

7. *Trimeter Akatatalehkt, called Khowlon, or, lame: also, Hippownakteian.*

Yet give me leave that argument to urge once more:

I'll tell the truth, and all the truth, nor ought keep back.

## TROKHAIKS.

148. 1. *Dimeter Katalehktik.*

On the lawns, and on the leas.

2. *Trimeter Katalehktik.*

In the days of old, as ancient story tells.

3. *Tetrameter Katalehktik.*

If to England's shores returning,—you neglect my just request.

149. 4. *The same, but Khowlon, or lame.*

Gaily once I pass'd my days, but now, alas! tis all gone by.

5. *Pentameter Katalehktik.*

They who seek in life alloyless bliss,—will often find that of  
their aim they miss.

6. *Dimeter Brakhukatalehkt, or, Ithufallik.*

Think of her who wove them;  
Her who made thee love them.

7. *Tetrameter Brakhukatalehkt.*

Soon she threw her arms around him,—sweetly him caressing.

150. 8. *Tetrameter Akatalehkt.*

Lovely Thaïs sits beside thee,—take the good the gods provide thee.

## DAKTULIKS.

151. 1. *Hexameter Katalehktik, or, Epik.*

Sing, O heaven-born Muse, the disastrous wrath of Akhilleus,  
Pehleus' son; which brought unnumber'd woes on Akhaians,

And many noble souls sent down untimely to Hadehs;  
 Heroes, who unburied to devouring dogs were abandon'd,  
 And all birds of prey: but Jove's high will was accomplisht:  
 Since upsprung that fatal strife, which parted asunder  
 Great Atreidehs, king of men, and mighty Akhilleus.

P. 152. 2. *Pentameter Katalehktik.*

Now thro' the moonlit coolness of eve let us wander.

3. *Tetrameter Katalehktik.*

Thine was a home where duteous affection.

4. *Pentthemimer.*

Far fro' the home that we love  
 Joyless an' weary we roam.

153. 5. *Hefthemimer.*

Still be it mine with myself to agree.

6. *Tetrameter Akatalehkt.*

Softly around thee the winds are a whispering.

7. *Hexameter Katalehktik Aiolik, or Aiolik Epos.*

It was all for a sight, o' my love, but that she denied me.

154. 8. *Pentameter Katalehktik Aiolik.*

With the call o' the horn spring abroad in the morning.

9. *Tetrameter Katalehktik Aiolik.*

The dear girl then her arms flung around me.

10. *Tetrameter Akatalehkt Aiolik.*

He look'd back, but his wife glid, a ghost, away.

155. 11. *Dekasullabon Logaoidik, called Alkaik.*

Sunk as a stone in the mighty waters.

12. *Praxilleian Logaoidik.*

O pretty lass, thro' the window so slily peeping.

---

### ANAPAISTIKS.

157. 1. *Tetrameter Katalehktik, or, Aristofaneian.*

There liv'd in a town pretty far to the west,—and hard by the  
 banks o' the Tamar.

P. 159. 2. *Trimeter Katalehktik.*

Far away fro' the land o' my birth and childhood I wander.

3. *Dimeter Katalehktik, or, Paroimiak.*

Silence, keep all of you silence!  
And quickly a tale will we tell you:  
Ithakeh do we boast our country,  
An' we sail wi' the hero Odusseus.

160. 4. *Tetrameter Prokeleusmatik.*

'Tis a pity for a woman in a passion to be seen.

5. *Logaoidik Arkhebouleian.*

O why then in woe is my heart so deeply sinking,  
And why so appall'd fro' the call of duty shrinking.

## KHORIAMBIKS.

163. 1. *Dimeter Katalehktik.*

Here let us rest: sweetly here,  
Till star of eve, we'll repose.

2. *The same, with Iambik Katakleid.*

Dear women, hark to reason:  
Why do the men deceive you?

3. *Trimeter Katalehktik.*

Though for a while labour appear vain to be,  
Yet 'twill at last render account faithfully.

164. 4. *The same, with Iambik Katakleid.*

Though for a while I shou'd appear to slight you,  
Trust in a friend sworn with his life to right you.

163. 5. *Tetrameter Katalehktik.*

Darkly amid sounds o' lament, fitful an' wild, past they on.

164. 6. *The same, with Iambik Katakleid.*

As when a cloudcapp'd eminence, seen from afar before us,  
Hardly to grow nearer appears, while thro' the day we journey.



*Or, thus,*

I fro' the bowers of Eden am sent to the realm of mortals.

7. *Pentameter Katalehktik.*

Not fro' the stars, children of men, for good or ill, destiny flows,  
be certain.

P. 165. 8. *Hexameter Katalehktik.*

If for a while we now depart, 'tis that we may shortly return,  
here to be aye abiding.

### ANTISPASTIKS.

166. 1. *Penthemimer, or, Dokhmiak.*

To life lately come,  
The babe's tender eye  
From light turns away.

2. *Hefthemimer, or, Ferekrateian.*

Neighbours, lend me attention:  
All partake o' this outrage;  
Let all join to avenge it.

167. 3. *Dimeter Akatalehkt, or, Glukowneian.*

When the tusk o' the angry boar,  
The fair limb, Kuthereia, tore  
Of thy love so revengefully.

4. *Dimeter Huperkatalekht, Hippownakteian, or, Sapphik Hendekasullabon.*

Once a fox, from his walk returning,  
Some ripe bunches o' grapes discerning.

5. *Trimeter Katalehktik, or, Falaikeian.*

To her whom I adore my memory wanders,  
And each fond recollection inly ponders.

168. 6. *Trimeter Akatalehkt. Asklehpiadeian.*

Exiles seeking a land mid the far ocean wave;  
There new homes they erect, there too a country have.

7. *The same. Alkmaik Dowdekasullabon.*

Dear is the home where friends meet by the ev'ning hearth.

8. *Tetrameter Katalehktik, pure.*

Arise, sons o' the north, still can ye live tasteless o' freedom.

P. 169. 9. *The same. Priapeian.*

Whoso thinks in a country life, care will left be behind him,  
Errs forsooth, for in ditch or hedge, care will speedily find him.

10. *The same. Sapphik.*

Why doom ye men to bondage, as if all were not your equals?  
And is not he your rightful brother whom ye make a servant?

11. *Tetrameter Akatalehkt. Sapphik Hekkaidekasullabon.*

Musing mournfully, how best to abide bravely the storms of fate.

170. 12. *Tetrameter Hyperkatalehkt, or, Simmiak.*

Now came night, with a dark veil, to beshroud all the designs  
o' mortals.

13. *Pentameter Akatalehkt.*

There the host of the brave, dreary to see,—mournfully lay  
prostrate upon the plain.

## GREATER IOWNIKS.

171. 1. *Hefthehmimer.*

Fair Artemis, O ye nymphs,  
Once fled rapid Alfeos.

2. *Dimeter Akatalehkt.*

Bound haply to far, far lands,  
Ere we part we join our hands.

172. 3. *Trimeter Brakhukatalehkt. Praxilleian.*

All full was the moon above them shining,  
While they stood alone beside the altar.

4. *Trimeter Akatalehkt.*

There oft have we seen, as erst they went a-maying,  
 Sweet girls in a ring gaily with youths a dancing.  
 Ah me! that we live to see that mirth departed.

5. *Tetrameter Brakhukatalehkt. Sowtadeian.*

Rude winter at length comes, in a storm his reign announcing:  
 Fast and far are whirl'd by the eddying winds the leaves of autumn.

P. 173. 6. *Tetrameter Akatalehkt. Aiolik.*

For though many years man may rejoice, bravely his heart assuring,  
 Remember ever, fate allotteth still many days o' darkness.

174. 7. *The same, with alternate Trochaik Suzugies.*

The moon long ago descended, and Pleiades, and the midnight  
 Now reigns, and the hour is passing, and I still alone am sleeping.

---

 LESSER IOWNIKS.
175. 1. *Dimeter Akatalehkt, pure.*

As a-harping sat Apollo  
 To the Muses yellow-vested.

2. *Trimeter Akatalehkt, pure.*

Tho' on earth wrongs by the weak be not avenged,  
 Yet above lives there a judge strong to redeem them.

176. 3. *Tetrameter Akatalehkt, pure.*

By my friends all thus abandon'd, thro' the cold world as I wander,  
 Many thoughts rise to remembrance o' the chang'd and the departed.

4. *Tetrameter Katalehktik. Galliambik.*

If in anger you reprove men, what you say will all be vain:  
 But if love guide the remonstrance, some amendment you may gain.

177. 5. *Tetrameter Brakhukatalehkt.*

With a sword gleaming on high, the foe he swift assaulted.

6. *Trimeter Akatalehkt.*

In an hour of hopeless woe sent to relieve us,  
 And from fatal abasement to retrieve us.



P. 178. 7. *Trimeter Katalehktik.*

Tho' deceit seem to be thriving for a day,  
Its growth turns in a brief hour to decay.

8. *Tetrameter Akatalehkt, Anaklowmen.*

For a dolphin him befriending, as he wheel'd along the ocean,  
Took him home, alike a new sea-god, amid the wild commotion.

9. *Hefthehmimer, pure.*

On a small islet of ice,  
Unawares floated away.

---

 PAIOWNIKS.
179. 1. *Krehtik Tetrameter Akatalehkt; mixt.*

Ring the bells, let's be merry, hoist the pole, blow the horn:  
'Tis not always that May brings us in such a morn.

2. *The same, having first paiowns in all places but the last.*

In the city, 'tis the money makes the man, as all do know:  
And in woman, what's so pretty as the money she'll bestow?

180. 3. *The same, pure.*

Sweet is hope, fancy-fed, though the dream oft betray:  
Sweet the first light of love, though it soon fade away.

181. 4. *The same, resolving the long syllables.*

Every body was in a hurry, what was the matter, nobody knew.

5. *The same, in fourth paiowns.*

For upon earth, sorrow awaits every child born of man.

182. 6. *Krehtik Pentameter Akatalehkt in first paiowns. Theopompeian.*

Matrimony seems a topic highly proper our study to claim awhile.

7. *The same, pure.*

Me they bear o'er the sea, far from home, doom'd to toil, sold  
to chains.

8. *Krehtik Hexameter Katalehktik, pure. Alkman's.*

Child of man, born to care, do no' sink in despair, but be hopeful still.

9. *Bakkheial Tetrameter Akatalehkt.*

The swains all arous'd soon their homesteads abandon;  
The floods roar around, and the dark night is o'er them.

### ANTIPATHOUS MIXTURES.

P. 183. 1. *Sappik Hendekasullabon Epikhoriambik.*

O methinks, he's like to the gods immortal,  
He the favour'd youth who upon thee gazing,  
Close beside thee sits, to thy heavenly accents—fondly attentive.

185. 2. *Pindarik Hendekasullabon. Epikhoriambik.*

The thought rends my heart that I e'er should wrong thee,  
Thou who hast my oft-erring youth befriended.

3. *Alkaik Hendekasullabon, in the system. Epiownik.*

O King Apollo, child o' the mighty Zeus,  
Thine are the gifts that render it life to live:  
The heav'nly Muses thee surrounding,  
Harmony blend with the songs of ages.

186. 4. *Alkaik Dowdekasullabon. Epiownik.*

Thy gifts we own, O bountiful hand of nature,  
To each a share of kindly delight affording.

5. *Epiownik Tetrameter Katalehktik.*

These lovely shores, some poisonous air, diffus'd unseen around,  
Taints every fragrant gale with the deadly seeds of pestilence.

187. 6. *Epiownik Trimeter Akatelehkt of Alkman.*

But when the maiden awoke, greatly she marvell'd,  
Herself to find so array'd, and so attended.

7. *The same, anaklowmen.*

And strange it was that a word should work amendment,  
Where strokes of woe so severe were unregarded.

## ASUNARTEHTA.

P. 188. 1. *First Arkhilokheian.*

With winds loud howling around us,—we the bowl do mingle.

191. 2. *Second Arkhilokheian.*

Ye who to fancy's tales are a listening,—airy dreams believing.

192. 3. *Third Arkhilokheian.*

Trust not in mouldering wealth,—it soon decays, and wastes away.

4. *Enkowmiologik.*

Now let us haste to the war;—th' Almighty shield us,  
Till to the homes that we leave—in peace returning.

5. *Iambelegos.*

If fools bepraise thee,—seek whether you've been a fool.

193. 6. *Platownik Tripentehmimer.*

Now for awhile, bonnie love,—we part; | at autumn's-fall let us  
hope to return.

7. *Pindarik Tripentehmimer.*

And much the wise,—the *mehdhen agan*, | (μηδὲν ἄγαν) as a maxim  
have commended.

8. *Elegeian.*

Wasting a tale of grief—all on a merciless ear.

194. 9. *Euripideian.*

O thou that hearest lowly prayer,—bend to us thy gracious ear.

195. 10. *Euripideian Tessereskaidekasullabon.*

Apollo surely's in the choir: hark, the lyre resounding!  
And there, too, I the Loves discern; there, too, Afroditeh.



11. *Trokhaik Dimeter, doubled and Prokatalehtik.*

All my comrades are devoured,—I alone am left to tell thee.

P. 196. 12. *Khoriambik and Ithufallik, of Anakreown.*

All on a mossy bank reclin'd,—lay my love reposing.

13. *Kratineian.*

Safely the peaceful herds repose—on the mountain's airy brow.

197. 14. *Antispastik Dikatalehton of Ferekratehs.*

Neighbours, lend me attention;—all partake o' this outrage.

15. *Iambik Dikatalehton of Kallimakhos, placed before the second Arkhilokheian.*

Still with the dews of morning,—betimes the couch abandon:  
Early to rest, and early to rise, bringeth health, an' wealth, an'  
wisdom.

198. 16. *Double Ithufallik of Sappow.*

Come my lovely lasses,—help to drain the glasses.

17. *Double Khoriambik Dimeter of Sappow.*

Cheerily thrill the skylark's—notes thro' the waste of ether.

## POLUSKHEHMATISTA.

200. 1. *Antipathous Epiownik Tetrameter.*

I dreamt the day was arriv'd, when the earth was passing away:  
The heavens were all as a black cloud, of light we saw not a ray.

2. *Antipathous Epikhoriambik Tetrameter. Eupolideian.*

Now the thunder, rolling around, shakes the echoing vault of  
heav'n:  
The fierce lightning darts to the ground, crash the woods, the  
rocks are riv'n.

*Note.*—The reader is reminded that the foregoing scraps of verse, being produced solely as examples of *metre*, are wholly beneath his criticism in any other point of view; and should be treated rather as schoolboy's *nonsense verses*, than as making any higher pretensions.

It may possibly not be observed, that they are constructed with regard to syllabic *quantity* on the well-known principles of Greek and Latin Prosody; and will therefore admit of scanning in the same manner, and nearly with as much strictness, as those of the ancients. At the same time, in order to bring out their metrical effect to *our* perception, the *accent* is, for the most part, disposed according to modern usage.

Much might be added on the application to *modern* poetry of the whole subject of this volume, but our limits forbid. Perhaps, however, the forgoing imitations of ancient metre may be thought sufficient to prove, both that our language will allow of more exact attention to syllabic quantity than has hitherto been paid it, and that, in connexion with such attention, we might advantageously cultivate a greater variety of metres. In that case, too, our poetry might with greater freedom, diversify its at present constrained and monotonous accentual melody. Assuredly, the essential principles both of language and verse are in all ages and nations the same.

---

*By the same Author,*  
*And sold by J. & J. J. Deighton, Cambridge.*

---

AN INTRODUCTION TO GREEK GRAMMAR, on a New  
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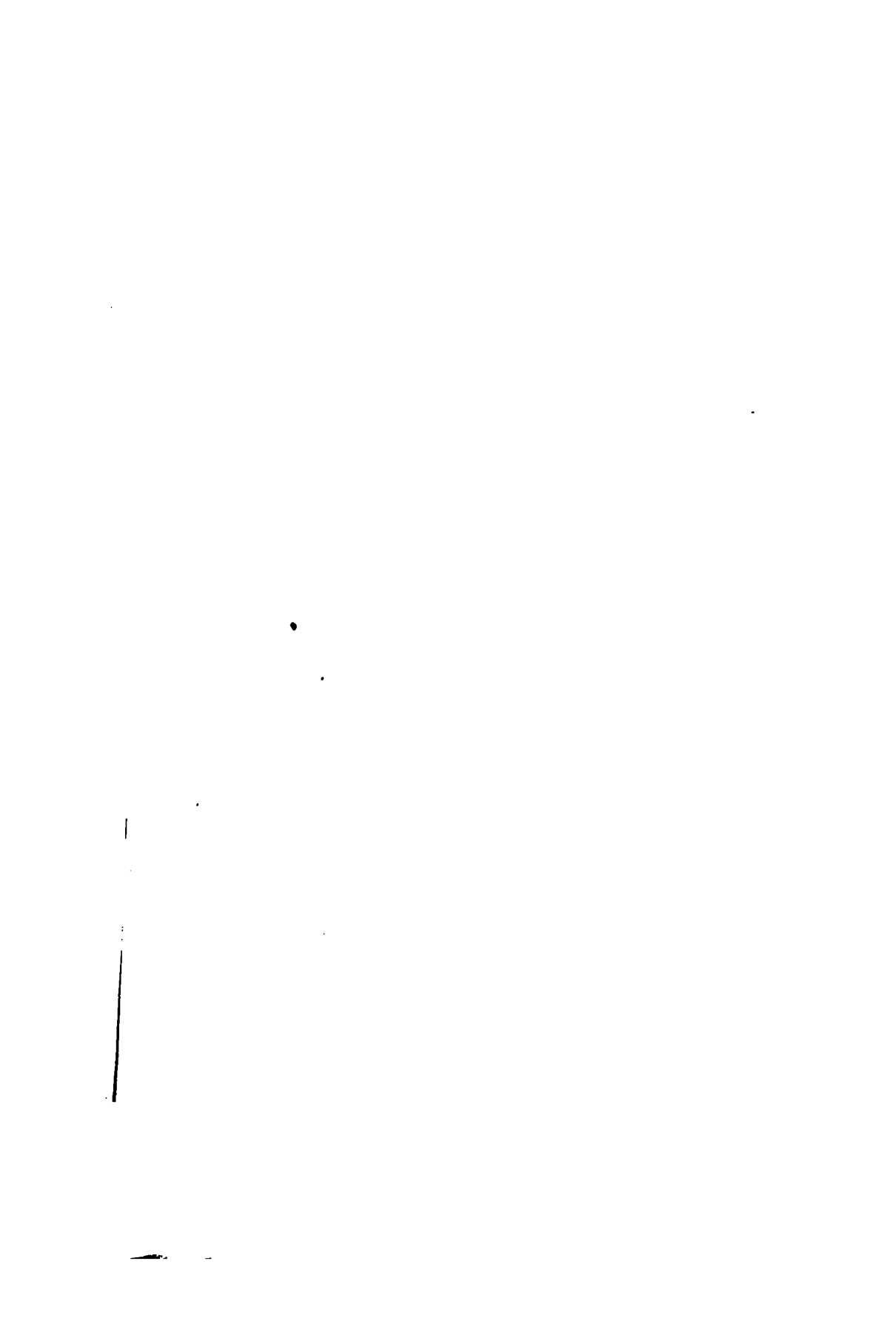
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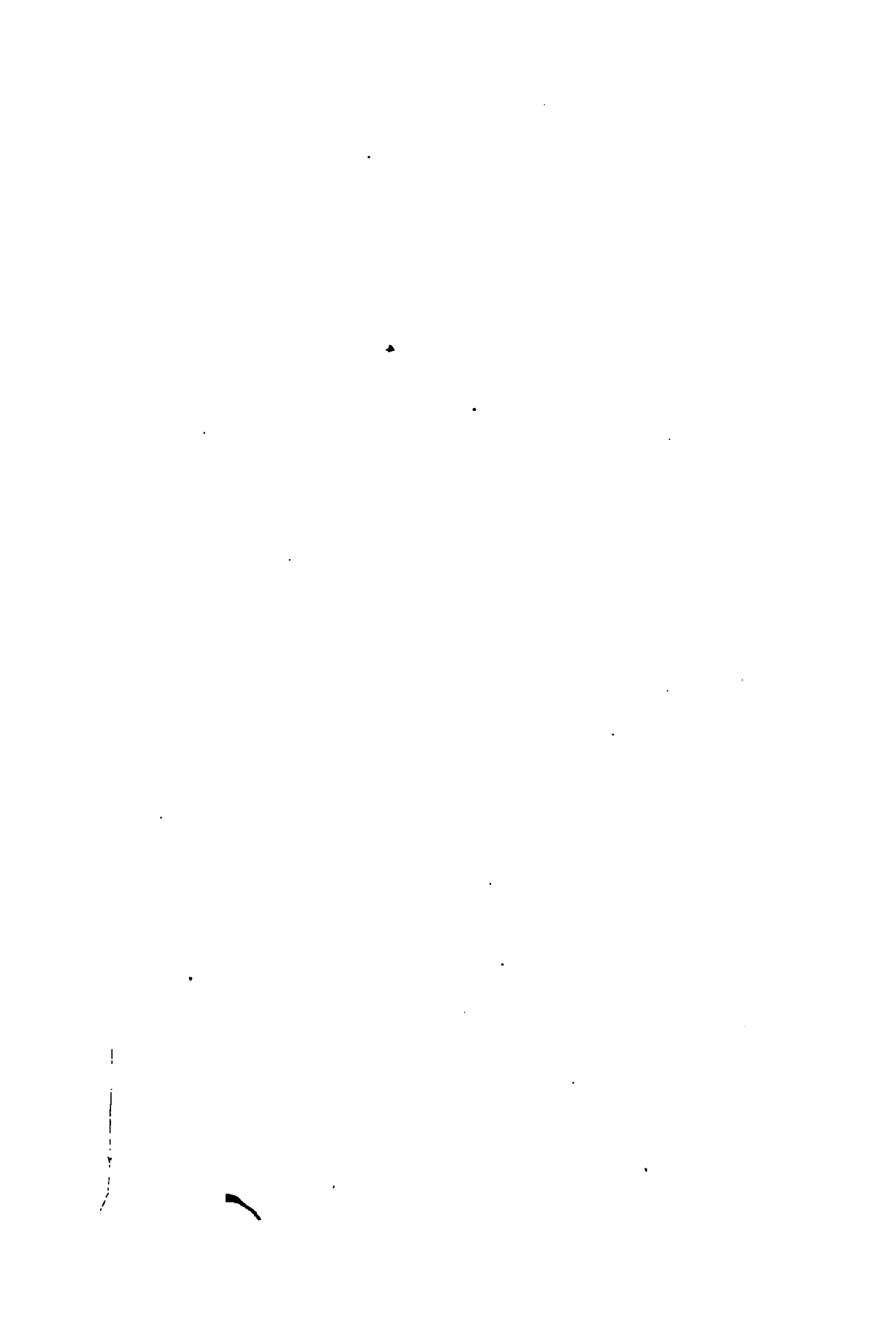


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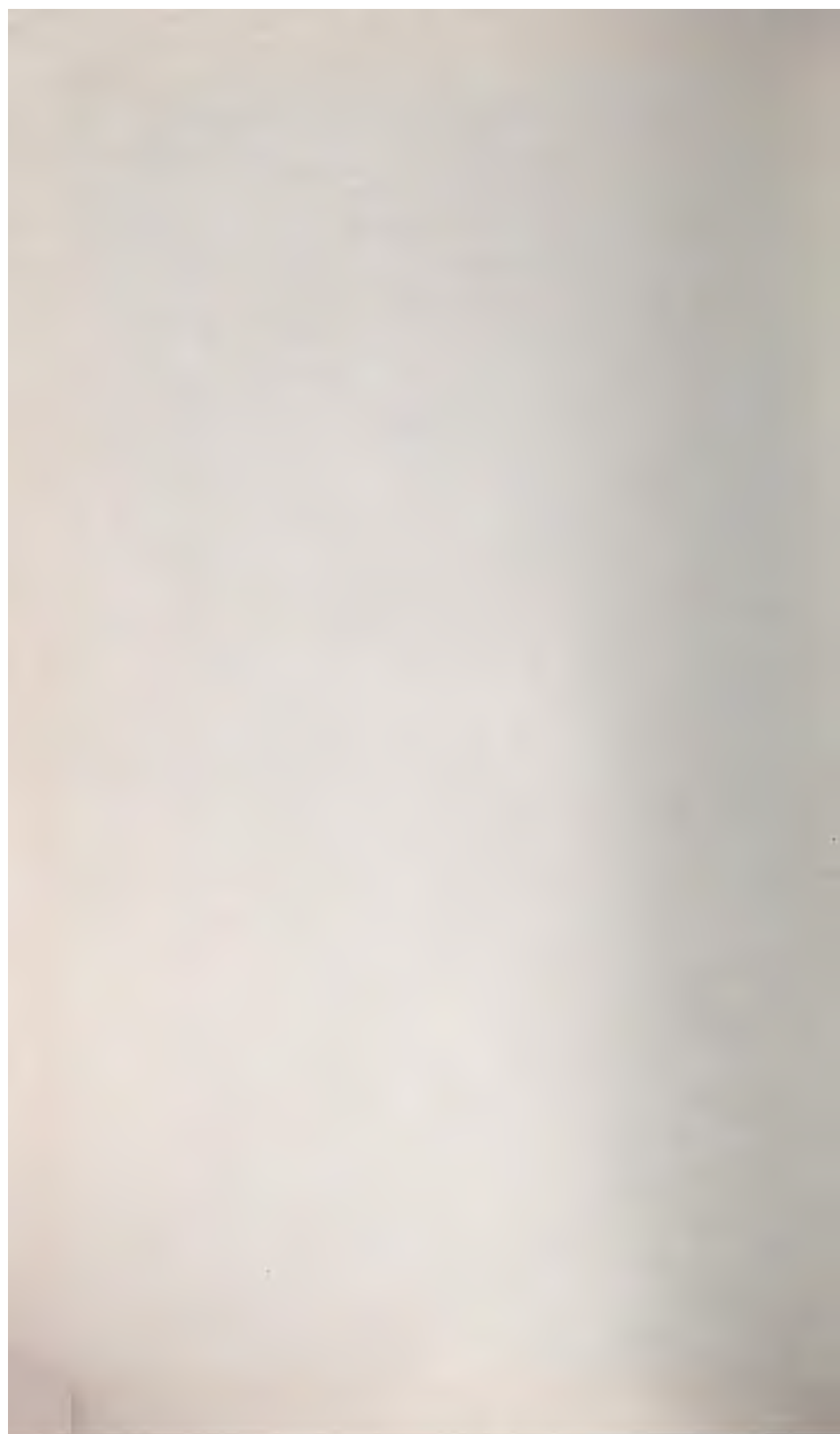














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